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INTO HISTORY

From Cricket Media

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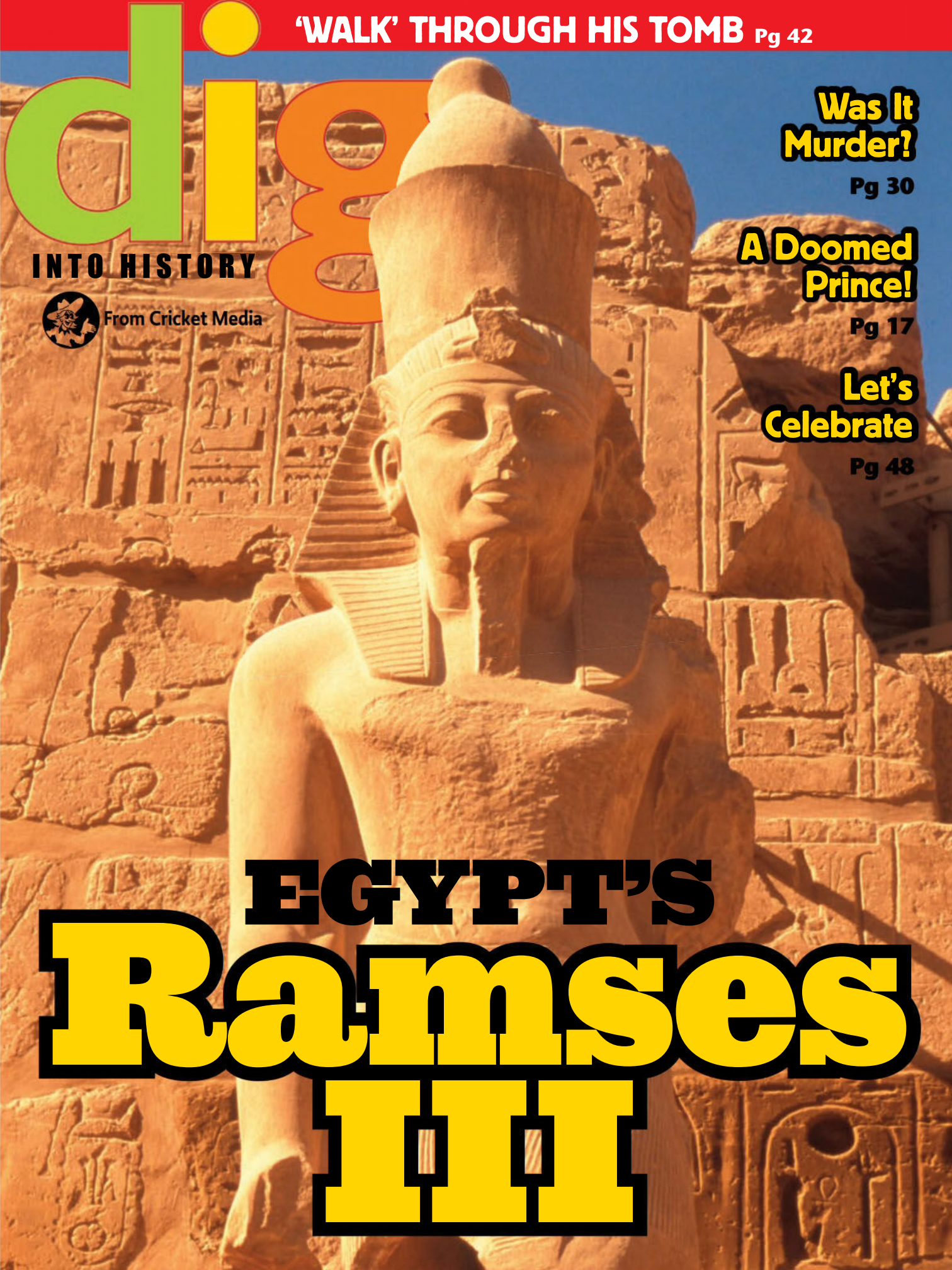

EGYPT'S Ramses III

VISIT…

EAGLE EYE

We have hidden 4 eyes like the one above in this month's DIG issue (print and digital editions). See how fast you can fin each—but, while you are looking, check out the articles in this issue.

And, don't take a peek at the answers on page 38 until you have found all four eagle eyes!

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Musings

All things are possible....Who you are is limited only by who you think you are.

—Book of the Dead, ancient Egyptian funerary text

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Ramses III's Egypt

Ancient Egypt's Kingdoms (dates are approximate and all b.c.e.)

Old Kingdom: 2686–2181
Middle Kingdom: 2040–1782
New Kingdom: 1570–1070

5 Valid Valley Facts

1 There are 62 numbered royal and private tombs in the Valley of the Kings.

2 The Valley of the Kings was in use as a royal burial area over the course of 500 years.

3 There is a lot of graffiti in the tombs from ancient times, written by workmen and visitors in Egyptian, Roman, and Greek.

4 The tomb of Tutankhamun is the most famous of all the tombs in the Valley of the Kings.

5 Egyptologists think that the Valley is not finished revealing its secrets and could hold other tombs or caches.

NOTE: In this issue on Ramses III, we are using the abbreviations b.c.e. (Before the Common Era) and c.e. (Common Era) and not b.c. and a.d. Used presently worldwide, b.c.e. and c.e. have no religious affiliation.

About the cover: This statue of Ramses III definitely conveys his majesty and power. In fact, he seems ready to step from in front of his temple at Karnak into our world. Wouldn't it be great to show him the temple? He might be sad that so much has been lost, but proud that sections still stand after more than 3,000 years!

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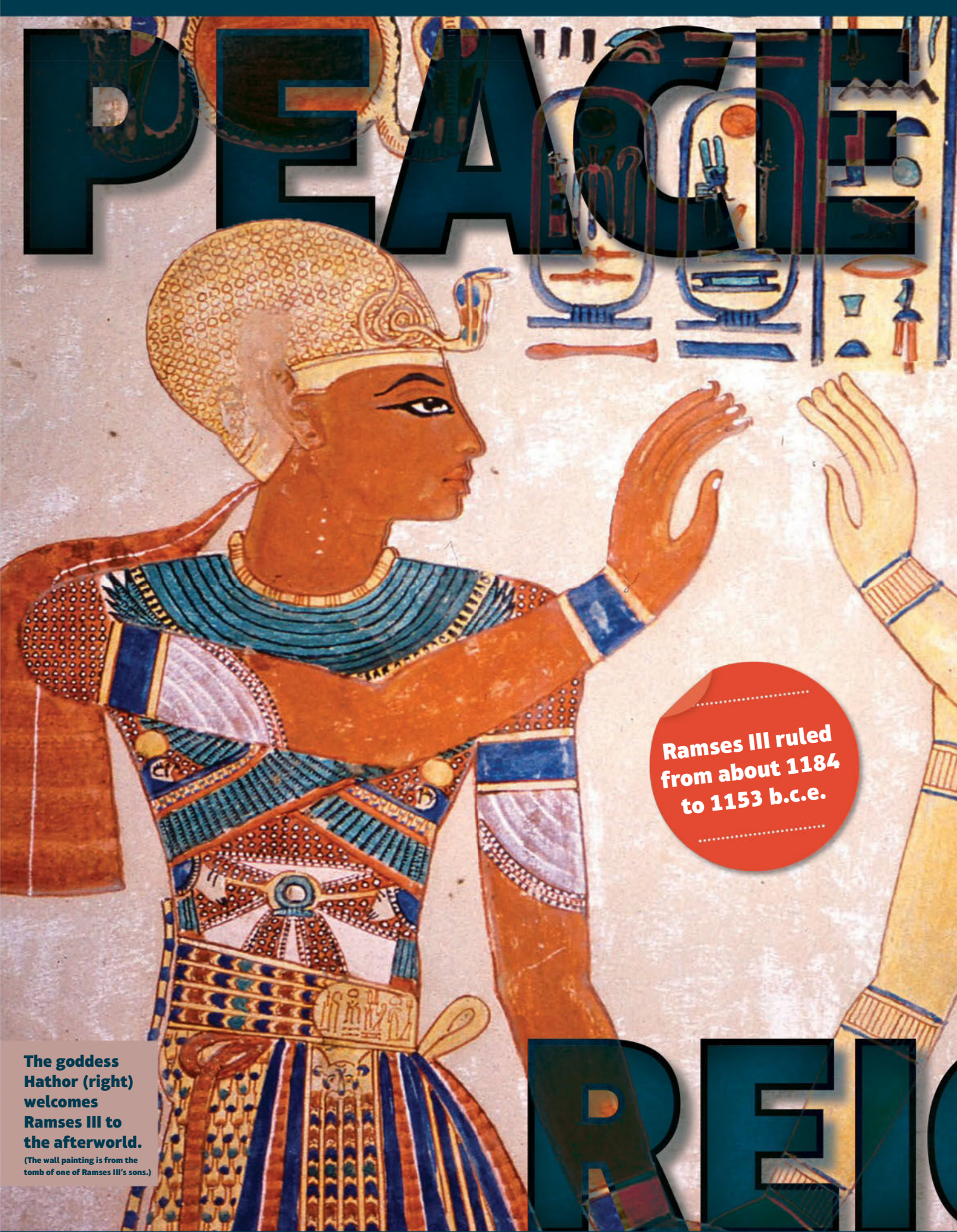
PEACE



Ramses III ruled from about 1184 to 1153 b.c.e.

The goddess Hathor (right) welcomes Ramses III to the afterworld.
(The wall painting is from the tomb of one of Ramses III's sons.)

REI

by Angela Murock Hussein

The news spread throughout Egypt—a new pharaoh, Ramses III, now sat on the throne. The succession had been easy, as Ramses followed his father, Setnakhte. Still, because Setnakhte could claim no relation to the rulers before him, his reign had started a new dynasty, the 20th. This break in the line of succession meant that father and son needed to send a message to the people that reinforced their right to be on the throne. One way to do so was through marriage, and there is evidence that indicates that Setnakhte's wife was the granddaughter of Ramses II, the most powerful ruler of the 19th dynasty.

According to the record...

Ramses II had many wives and dozens of children. So, if the evidence is correct, Ramses III was given his name not just to honor a powerful king of the past, but also to highlight a direct relation to such an illustrious ancestor. For his part, Ramses III was eager to emphasize the connection. Ramses II had ruled during what is considered to be the height of Egypt's power and influence. And, now, in the 20th Dynasty, Egypt was encountering some difficult times. So, Ramses III was looking for a way to convince his people that he could restore the country to its former glory.

NOTE: Ramses is also spelled Ramesses.

In Ramses II's day...

and even before—Egypt had been the controlling influence over a vast empire that stretched from present-day southeastern Turkey to the Euphrates River to present-day Sudan and parts of Libya. There had been problems in the past and incursions onto Egyptian lands, but, after Ramses II's time, these had intensified, slowly eroding the country's power. Among those threatening Egypt were the Hittites, who ruled an empire to the north. Ramses III knew that bringing stability to his lands was key to his retaining power. So, too, was maintaining contacts with foreign powers. At the time, Egypt was part of a vast trade network that stretched from Europe to western Asia and to Africa.

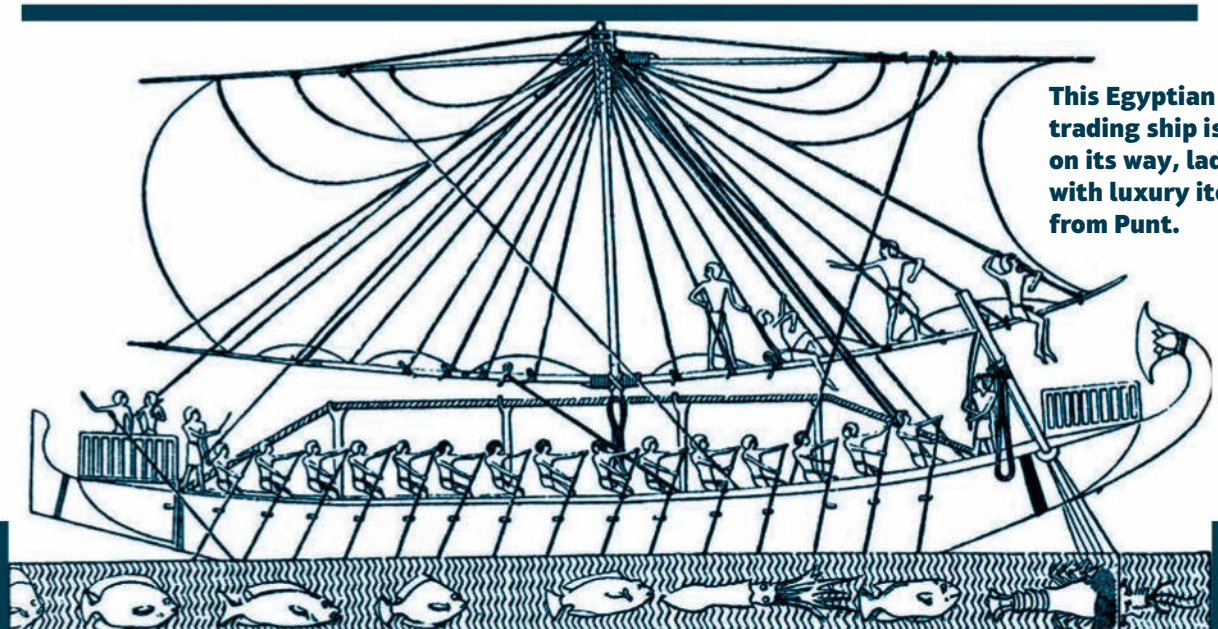
Imagine yourself here some 3,000 years ago. You would see copper mines and a temple to the goddess Hathor, the patron goddess of copper.

Among Ramses III's most important accomplishments...

was the renewal of commercial contacts with Punt, an area in present-day Somalia and Yemen. This region was the source of gold, ivory, wood, and the precious, sacred incense used in temple ceremonies. Egyptian kings had been sending expeditions there since the Old Kingdom, and the luxury products imported from Punt were highly prized, not only as a way for Egypt's elite to display their wealth, but also as gifts and products to trade overseas. For generations, Egypt's royals had celebrated the voyages they sent there with carvings on temple walls that showed their ships docking at the port and a landscape with trees. For Ramses III, the expeditions were another way of connecting himself with great rulers of the past who had commissioned such enterprises, including Hatshepsut and Thutmose III.

Egyptian sailors and traders...

were also very active in the Sinai and Arabian peninsulas, as evidenced by finds that date to Ramses III's rule. In Suez, at the southern outlet of what is now the Suez Canal, there are ruins of a temple built by Ramses III. Inscriptions bearing the official names of Ramses III have been



This Egyptian trading ship is on its way, laden with luxury items from Punt.

identified in places such as Abu Zanema and Manhal Abu Qada in the southern Sinai Peninsula and in Tem'a in Saudi Arabia. These locations were all oases, sources of fresh water in the desert, and they offer proof that Ramses III also sent expeditions over land to obtain materials, such as silver.

Surviving records tell...

of Ramses III arranging for an expedition to the Timna Valley in what is today southern Israel, where copper was mined. At the time, people had not yet developed **iron smelting**, so tools and weapons were made of copper or bronze, a mixture of copper and tin. Such finds led to the naming the time period "the Bronze Age." The high value placed on copper and other metals also led to their use as currency. Thus, an expedition such as the one to the Timna Valley added wealth to the Egyptian economy. Archaeological evidence does, in fact, confirm the written record of this activity. Further, recent excavations in Timna have uncovered evidence of mining activity during Ramses III's reign, as well as a shrine to the Egyptian goddess Hathor, who was the patron goddess of copper.

Ramses III also began...

an ambitious construction program. He knew that his great-grandfather had ordered the building of hundreds of new monuments and had had his name inscribed on many more that he renovated. He also knew that Ramses II was revered as the greatest builder in Egypt's history. So, it followed that Ramses III saw his commissioning of similar projects as a way to help keep his people working, as well as a means of restoring a sense of order throughout Egypt.

Look closely. See the shaved heads? That tells you these men are priests. And one appears to be giving two ducks to the other.
(The wall painting is from a temple dedicated to Ramses III.)

Ramses III's most important structure...

was his mortuary temple at Medinet Habu on the west bank of Thebes (see pages 18–23). New Kingdom rulers were required to build these funerary complexes that would be used during the "Feast of the Beautiful Valley," a major celebration in ancient times.

Ramses III is also known to have inspected and reorganized several religious institutions and ordered additional construction or renovation at sites such as Heliopolis, Memphis, Pi-Ramses (a city founded by Ramses II), Edfu, and Abydos. These sites were all important centers for the worship of the most important Egyptian deities. Ramses III gave land to these centers, and it was the proceeds from farming and working these lands that allowed the temples to function and maintain themselves. For the ancient Egyptians, doing everything they could to make sure the gods looked upon them favorably was the key to their country's prosperity.

Angela Murock Hussein *is an archaeological consultant and post-doctoral researcher at the University of Tubingen.*

Iron smelting refers to the method of using heat and chemical agents to extract usable iron from ore taken from the mines.

Problems to the East

by Justin D. Lyons

In this scene from the Harris Papyrus, we see Ramses III (at right in white) before the gods Amun (king of the gods), his wife Mut, and their son Khons.

Ramses III, the second king of Egypt's 20th Dynasty, is viewed as Egypt's last truly great pharaoh. Tested by both domestic problems and external threats, he reigned during a period of great turmoil in the Mediterranean world. Among the most significant of the events at the time were the Trojan War and the fall of powerful empires, including the **Mycenaean**, that resulted in waves of displaced peoples.

Today, the so-called *Harris Papyrus* provides a summary of the 31-year reign of Ramses III and describes the many accomplishments that brought peace and stability to Egypt during this time. The 133-foot-long document was commissioned by his son and successor, Ramses IV. Presently housed in the British Museum, it was named for Anthony C. Harris, the British Commissioner of Alexandria in Egypt, who purchased it in 1855.

In the early part of his reign...

Ramses continued the work of his father, Sethnakte (1190–1187 B.C.E.), by bringing unity to Egypt in the wake of disputes over the succession to the throne and the breakdown of centralized political authority. He engaged in an extensive domestic building program, investigated corruption, re-established law and order, and made large land donations to the temples in Thebes, Memphis, and Heliopolis.

Ramses III greatly admired his ancestor, Ramses II "the Great" (1279–1213 B.C.E.), the most celebrated of Egypt's pharaohs, whose colossal statues and temples recalled the confidence and power of Egypt. Ramses II was well known for his extensive building programs and many military campaigns, especially the victory at the Battle of Kadesh against the **Hittites**. Thus, for Ramses III, as well as for all Egyptians, the name evoked a sense of continuity, stability, and authority.

In the eighth year of his reign...

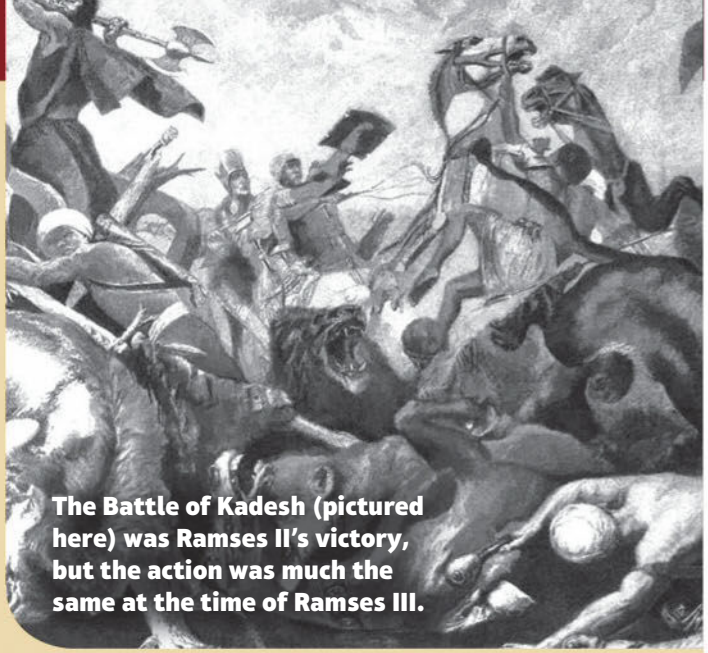
the threat of foreign invasion loomed. The Sea Peoples, a coalition of migrating peoples from Asia Minor and the Mediterranean islands who had destroyed the Hittite Empire and devastated Syria, advanced against Egypt by land and by sea. Ramses reacted swiftly to the danger. He mobilized troops throughout the country, ordering the eastern frontier fortresses to stand firm until

Mycenaean describes the first advanced civilization in mainland Greece (c. 1600–1100 b.c.e.). Its center was Mycenae, and, in Greek myth, Agamemnon, the king of Mycenae, was the commander of the Greek forces in the Trojan War.

Hittites refer to an ancient people who established a powerful empire in what is present-day Turkey, from about 1900 to 1200 b.c.e.

reinforcements could arrive. But there was another threat, a fleet of troopships was sailing toward the mouth of the Nile. If this second force gained control of the Nile River's eastern Delta, Egypt's primary defensive line would be breached. Access to the river would provide the enemy easy transport south into the heart of the country.

Ancient sources do not provide details of the land battle. We know only that the invasion was defeated. To commemorate his victory over the Sea Peoples, Ramses did have it documented on the outer wall of his mortuary temple at Medinet Habu in the longest hieroglyphic inscription known to us. Carved illustrations of the battle are also present. However, while depictions on the temple walls at Medinet Habu show the sea peoples using chariots and armed with swords, spears, and shields, the highly stylized representations offer little to help us understand the course of the engagement. Thus, these depictions of the naval conflict known as the Battle of the Delta are more valuable for their portrayals of the Sea Peoples' ships and armaments than for our understanding of the battle itself. (See also pages 18–23.)



The Battle of Kadesh (pictured here) was Ramses II's victory, but the action was much the same at the time of Ramses III.

Other sources, however...

tell us more about this encounter. The enemy armada was composed of troopships rather than warships and had no long-range weapons to counter Egyptian archers. In addition, because the Sea Peoples' vessels were propelled by sails rather than by oars, they were not as easy to maneuver in tight spaces. Realizing this, the Egyptian generals sought to entice them to come close to the shore. Once the Egyptian navy had forced the enemy fleet into the mouth of the Nile, archers waiting there sent a hail of arrows down upon them. The Sea Peoples tried to break for open water, but the Egyptian navy hemmed them in, capsizing their ships. By the end of the day, the invading troops were all captured or dead. And so it was that, under Ramses III, Egypt did repel the Sea Peoples and, thereby, preserved its independence.

Justin D. Lyons *is associate professor of history and political science at Ashland University in Ashland, Ohio.*

The Egyptian Army

From ancient times, the army was composed of enlisted soldiers, non-professional troops called up in time of war or invasion. In the Middle Kingdom, a standing army was created. It consisted of soldiers who were compelled into military service. Beginning in the New Kingdom, the men enrolled in the army were professional soldiers, organized into divisions of 5,000 men that included chariot forces and infantry, each with an orderly chain of command.

The technological transformations began with the full-scale adoption of the war chariot, around the beginning of the 18th Dynasty (c. 1570–1293 b.c.e.). Generally pulled by two horses, chariots served primarily as fast-moving platforms from which to throw weapons, allowing the Egyptians to attack quickly and from a distance. Each chariot carried a driver and a soldier, who was armed with a bow or javelins. Around the same time, the composite bows were introduced. Made of wood, horn, and sinew, all laminated together, they are more powerful than simple bows made only of wood and can shoot arrows at a higher speed.

Egyptian infantry also used spears and the khopesh, a sickle-shaped sword that was about 24 inches in length and had a sharp outer edge and a blunt, hook-shaped tip. It is believed that the hook was used to pull down an enemy's shield, leaving him vulnerable to a quick, deadly sword thrust.

Problems to the West

by Justin D. Lyons

A great view of the First Cataract along the Nile River

Much of ancient Egypt's strength was the result of its geographic position: It was virtually unapproachable by an invader, except through narrow corridors to the north and to the south. To the east, arid, barren highlands that stretch from the Nile River to the Red Sea still form a natural barrier, while, to the west, lie the vast sands of the Sahara Desert. Yet, in the middle of this bleak and desolate land flowered one of the greatest ancient civilizations. The fifth-century B.C.E. Greek historian Herodotus called Egypt the "Gift of the Nile," because its civilization was built upon the resources of the river and hugged the narrow passage of its course as it flowed toward the Mediterranean Sea.

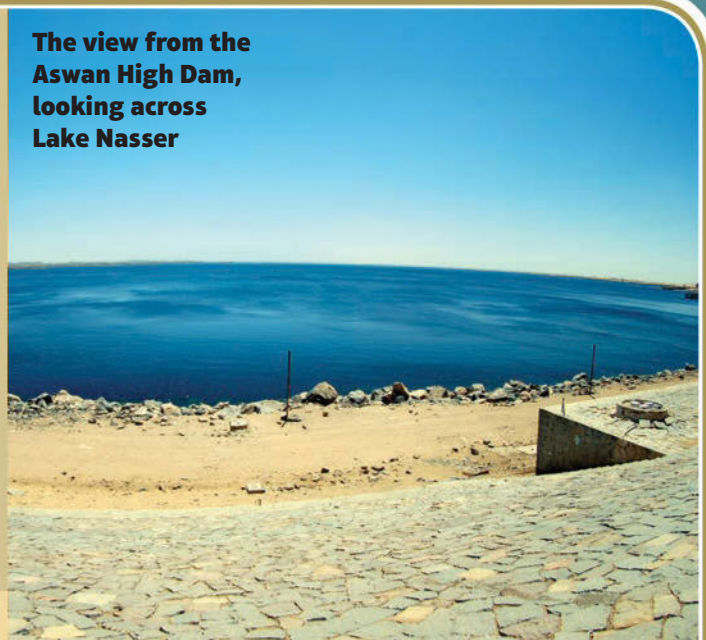
Ok - I know I am in Ramses III's tomb, but I don't recognize this man. Hmmm...this is telling me he's a Nubian. Maybe he even met Ramses III!

In truth, it was the Nile River... that made ancient Egyptian civilization possible. Rising south of the equator, it flows northward more than 4,000 miles to drain into the Mediterranean Sea. Until the late 1960s (see sidebar below), the Nile flooded annually, depositing silt that fertilized the land for growing crops. Six large cataracts, stretches of shallow water studded with boulders and stones in the riverbed that make boat travel impossible in some areas, mark its route. The first (see page 9) is just north of the Sudanese city of Khartoum; the sixth cuts through the city of Aswan.

The land to the south... of Egypt was, in ancient times, known as Nubia. It was often the scene of military conflict during the early history of Egypt, but, by the Middle Kingdom, the Egyptians had managed to bring the area under their control. This domination was reinforced by several fortifications that were built along the Nile between the first and second cataracts to guard strategic points along the river. Each fort consisted of a massive rectangular mudbrick wall that was surrounded by a deep ditch and guarded by towers and parapets from which archers could shoot at

The Dam That Stopped the Flood

Because Nile flooding was unpredictable and could bring drought and famine if the waters did not rise, Egypt's leaders commissioned the building of the Aswan High Dam, which was completed in 1970. The river's floodwaters were contained in a huge reservoir, known today as Lake Nasser. It is also at Aswan that the First Cataract is located. This made the area the most logical site for a dam, as the natural landscape made navigating through it to the south extremely difficult.



The view from the Aswan High Dam, looking across Lake Nasser

attackers. This military occupation, combined with a flourishing trade in goods between Egypt and Nubia, such as pottery, stone, ivory, gold, ebony, and copper, meant that the neighbors to the south would not be a threat for a long time to come.

Control of the south... meant that the chief threat of invasion Egypt would face would come from the north, at the Nile Delta. Libya is the land bordering the northwestern Delta and, in ancient times, it was the source of frequent threats. During the Old Kingdom, pharaohs conducted various military campaigns against the Libyans to keep the border of Egypt secure. Frequent conflicts along the western frontier continued through the Middle Kingdom. Then, during the 19th Dynasty, the Libyans pushed far into the Delta region. But, this time, they were not just invading. Rather, they brought their families and household goods with them. Aware that these people intended to settle permanently in the area, Pharaoh Merenptah (1224–1214 B.C.E.) assembled his army and attacked, slaying 6,000 Libyans and their allies and driving the rest back across the border.

Still, the threat from the west... was not eliminated. Two more major attacks occurred in the 20th Dynasty (c. 1185–1070 B.C.E.). It was in the fifth year of his reign that Ramses III confronted another attempt by the Libyans to enter Egyptian territory. He won the battle, but would have to repeat the effort during his 11th year as ruler. After the second clash, some 2,000 enemies were left dead on the battlefield, and the captured commanders were executed. The spoils of war were sent to the Temple of Amun, and the victory was recorded on the walls of Ramses' temple at Medinet Habu (see pages 18–23). Yet even this triumph did not free Egypt from the danger posed by the Libyans. Instead, immigration into Egypt increased, and, in time, Libyans began to hold important military and government offices. When the New Kingdom collapsed, the Libyans were strong enough to gain control of Egypt and, around 973 B.C.E., began ruling the country as the 22nd Dynasty. They would dominate Egypt until 712 B.C.E.

How I would love to talk to this Libyan! I bet he could answer my questions on ancient Libya. But first, I would ask him how he ended up as a painted relief in Ramses III's tomb!

ON STRIKE!

by Angela Murock Hussein | illustrated by Brad Walker

In New Kingdom Egypt, the tombs of the pharaohs were located in the Valley of the Kings, on the west bank of Thebes, Egypt's capital at the time. Guards were assigned to protect the area. However, to further ensure the safety of these tombs, it became the custom for the people who excavated the rock-cut chambers and decorated the walls with the religious texts that would ensure each ruler's safety to live away from the general public. A town, known today as Deir el Medina, was built in the desert, and the dryness of the area led to its remarkable preservation through the millennia.

Among the texts that have survived at Deir el Medina are extensive legal documents, letters, and even a dream interpretation book. There is also a papyrus that includes an account, recorded by a scribe called Amennakhte, of what is the world's first-known workers' strike. Although parts of this document are missing and some sections are unclear, we can still reconstruct much of this fascinating tale. Here's what we know:

It seems that during the 25th year of Ramses III's reign, around 1128 B.C.E., the pay for the workmen was not being distributed. The pay consisted of such staples as grain (to make bread, which was the primary food in Egypt) and oil (to lather on their skin to protect it). One possible reason for the shortages were the many wars that Egypt fought during Ramses III's reign. Another cause may have been the large-scale construction project known as Medinet Habu. The workers living in Deir el-Medina were responsible for the tombs of the kings, as well as for the large temple complexes such as Medinet Habu that were devoted to the funeral cults of these kings (see also pages 18–23).

A Sit-In

It was after their rations had been delayed for more than a month that the workmen decided to do something. They staged a sit-in at the temple of Thutmose III in the nearby valley of Deir el Bahri. Temples had endowments of land

that funded and fed the priests associated with them. There were also storehouses for food supplies and workplaces for administrators who worked for the king. So, the workers decided to go directly to those involved to ask for their pay. When the administrator with whom they spoke tried to convince them to go back to work, they entered the temple, an act that was forbidden for most Egyptians. The strikers did not remain long inside and were soon seen again outside. They then moved "next door" to the temple of Montuhotep II.

Evidently, their frustrations grew, and they moved to the temple of Ramses II, the so-called Ramesseum, which was presumably wealthier. There, an official named Pentaweret gave them some food. But it was not much, and the workers apparently spent the night arguing their case. When they entered the temple, Pentaweret called in guards and police. The temple officials then contacted the Mayor of Thebes to see if he could help. He heard their complaint:

The prospect of hunger and thirst has driven us to this; there is no clothing, there is no fish, there are

no vegetables. Tell Pharaoh, our good lord, about it, and send [the information] to the vizier, our superior, that we may be supplied with provisions.

Frustration Builds

The workmen were finally given their rations from the previous month. Then, the chief of police told the striking workers to finish what they had been working on in the Valley, gather their families from Deir el Medina, and go to the temple of Seti I. The workers were given more rations, but it was still not enough, so they returned to the temple bearing torches, and the situation continued to escalate. The workmen then went back to the Ramesseum, where negotiations continued.

We hear that the following month, the workers returned to the Valley of the Kings, but that they sat down in front of a tomb and refused to work, saying they were on strike. One workman even threatened to rob a tomb if he was not paid. Others alleged corruption: "We have a serious charge to make; for sure, something bad has been done in this place of Pharaoh." Officials, including Amennakhte, went to the Valley to hear and record their complaints, although we do not hear what they reported.

Threats

By the summer, the problem was still not resolved. Some rations were distributed by officials named as Amenkhay and Weserhat, who then told them to go and complain to the assistants of the **vizier**. Amennakhte told them they would be brought up on charges if they tried to do so. Eleven days later, workmen went to the temple of Merenptah and got into another dispute with the Mayor of Thebes. Then they returned to Amennakhte, and told him more tales of corruption. This time more serious offenses were listed.

The workmen alleged that Weserhat and Pentaweret were stealing valuable cut stone from the tomb of Ramses II. Weserhat was also accused of taking a cow that was temple property and keeping it for himself. Another allegation was that Weserhat was having affairs with married women, including the wife of Pentaweret. The workmen threatened to go to the king with their charges…

Vizier referred, in ancient Egypt, to the highest official serving the king.

Busy at work, these scribes are writing what is being dictated to them.
(from a relief found in a 19th Dynasty tomb)

PAPYRUS TALES

by Julia Troche

When the ancient Egyptians wanted to record something important, such as a religious text or a literary tale, they would write on papyrus (plural: papyri). Papyrus was a type of ancient paper, made from the stems of papyrus plants. Because the ancient Egyptians never recorded how to manufacture a sheet of papyrus, the exact method of production is not known.

Here are some of the surviving fragments of the Great Harris Papyrus.

Here's What We Know

Modern research, however, has allowed us to reconstruct at least the basic steps in the production of papyrus sheets. First, the inside of the plant's stem, called the pith, was cut into thin strips and soaked in water. Then, these strips were lined up next to one another so that they overlapped—but just barely. A second layer of strips was added at a right angle to the first set. The two layers were then pressed or beaten so that they would lie flat and stick together. After drying in the hot Egyptian sun for a few hours, the sheets were ready to be used.

Meet the 'Writers'

The people who wrote on papyrus are known as scribes. They were literate professionals, meaning that it was their job to read and write. Perhaps as few as one to ten percent of the people in ancient Egypt were in this class, so being a scribe meant that you were well educated and of exceptionally high status. Using a reed brush and ink, scribes would record religious texts, medical documents, legal contracts, literary tales, and other documents. In addition to writing down these passages, scribes were responsible for painting beautiful illustrations to accompany the texts. These texts were collected not into books, but rolled up into scrolls.

This wall painting scene complements the one on pages 6–7. It shows Ramses III (again in white and on the far right) before the deities Ptah, Sekhmet, and Nefertum.

Let's Hear It for the Climate!

The papyrus documents that have survived have done so mainly because of Egypt's climate, which is hot and dry. This arid environment helps to preserve delicate materials, such as papyrus and wood. Additionally, much of ancient Egypt was, over time, buried in sand, which also helped to protect fragile papyrus artifacts by blocking out damaging sunlight. Once the papyri were excavated, however, they were exposed to harmful elements, such as light, moisture, oils from hands, and air pollution. If modern technology is not used to conserve ancient papyri properly, harmful elements can cause the papyrus to decompose and crumble. Some early archaeologists recorded stories about scrolls that had been packed carefully into boxes and shipped back to museums in Europe. When they opened the boxes, however, there was nothing within but broken fragments and dust.

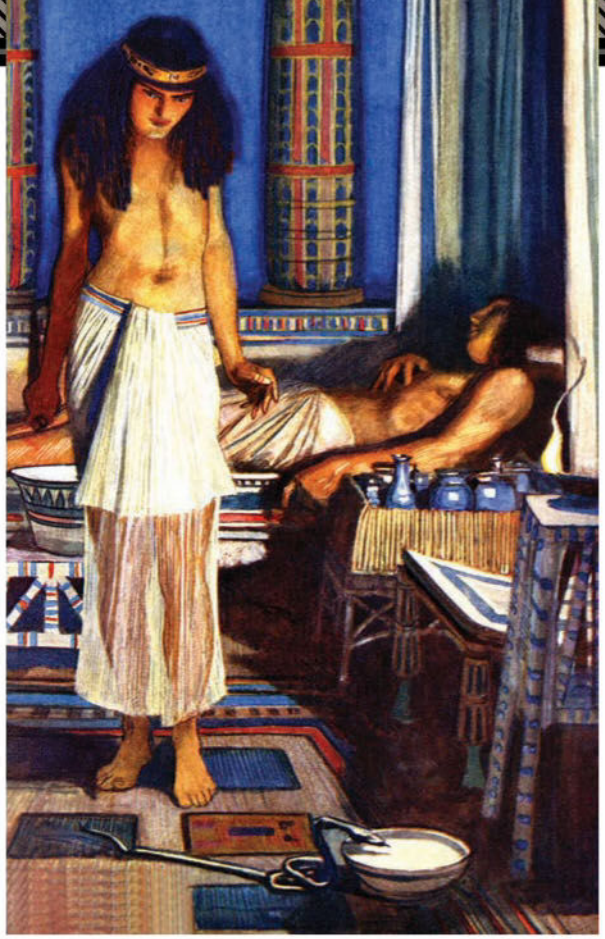
A conservator works to preserve an ancient papyrus fragment at Cairo's Egyptian Museum.

Let's Hear It for Conservation!

Modern conservation—that is, techniques meant to preserve objects—vary in scientific complexity. Simple conservation includes controlling humidity (moisture in the air), temperature, exposure to light, and exposure to pests. More complex interventions for papyri include applying chemical solutions that can strengthen the papyrus strips and preserve the ink.

Through such great efforts, many ancient Egyptian papyri have been preserved, providing us with incredible tales through text and illustration. The British Museum's *Great Harris Papyrus*, for example, includes a colorful scene of Ramses III standing before the three main gods of **Memphis: Ptah**, **Sekhmet**, and **Nefertum**. Another papyrus, also dating to the reign of Ramses III, records an entirely different event. Known as the *Judicial Turin Papyrus,* because it is housed at the Egyptian Museum in Turin, Italy, it reports a unique court case—the trial of those who conspired to assassinate Ramses III (see pages 26–28). Details tell of Queen Teya, one of the king's secondary wives, conspiring with trusted officials, among them Pebekkamun, who was the king's chamber guard. The goal was to kill the king and place Teya's son on the throne instead of the son of the king's primary wife.

Julia Troche *received her Ph.D. in Egyptology from Brown University and currently teaches at her undergraduate alma mater, the University of California, Los Angeles, in the Department of Near Eastern Languages and Cultures.*



Tale of the Doomed Prince

Papyri were often used to record creative works, such as poems and stories. One of those that has survived is known as *Papyrus Harris 500,* a collection of literary works that range from love poems to epic tales. One of these stories is entitled the *Tale of the Doomed Prince*. In it, a prince, who was gifted to the king by the gods since the king had no heir, is doomed to be fatally wounded by a crocodile, a serpent, or a dog. Wishing to keep his son safe, the king keeps him sealed within a house, away from danger, but the prince grows restless. So, he travels to Syria, where he competes for the love of the local chief's daughter by racing other men up a cliff to reach her tower window. He wins the contest and marries the chief's daughter. The prince, together with his wife, returns to Egypt, where he is able to avoid his fate with the help of both a giant who protects him from a crocodile and his wife who slays a serpent (see early 19th-century illustration above). The end of the papyrus is so damaged that it is impossible to figure out how the tale ends or what the final outcome is for the doomed prince.

Memphis was the capital of ancient Egypt for close to 5,000 years. It was located along the Nile, on the outskirts of what is the current capital of the country, Cairo.

Ptah was the chief god of ancient Memphis. Sekhmet was Ptah's wife and the goddess of war and of healing. Nefertum was the youthful god of the lotus blossom, and, at Memphis, honored as the son of Ptah and Sekhmet.

SO GLAD I OPTED TO TAKE THIS BALLOON FLIGHT! THERE'S MEDINET HABU, AND LOOK, THE MIGDOL GATE AND, JUST BEYOND, THE FIRST PYLON. SURE IS AN IMPOSING SITE!
First Pylon
Migdol gate

Magnificence at Medinet Habu

by Paul T. Nicholson

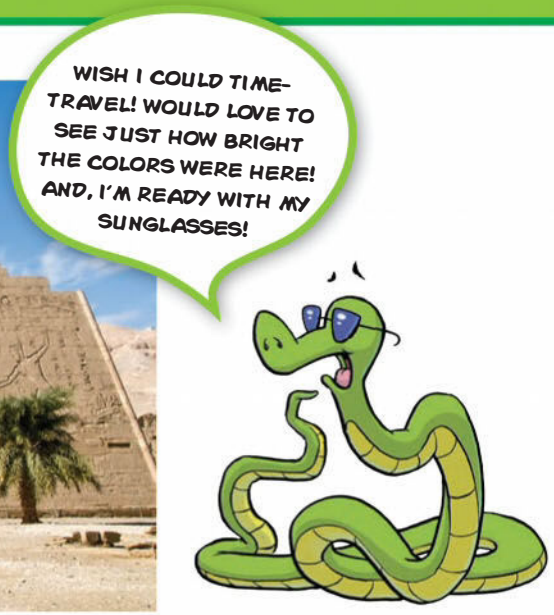
Did you know that most of the great temples that we see in Egypt today actually date from Ptolemaic (332–30 B.C.E.) or Roman (30 B.C.E. and after) times and not to "ancient Egyptian" times? This makes the temple of Ramses III particularly special, as it is an original ancient Egyptian temple and it dates to the New Kingdom period.

Medinet Habu, as this structure is called, is what Egyptologists call a "**Mortuary** Temple," even though "Memorial Temple" would describe it better. Temples of this kind were for the celebration of the king's mortuary cult after his death, and it would be here that ceremonies in his honor would be performed. Ordinary people of the time might have a mortuary chapel in front of their modest tombs, and their families would come to them to make offerings for the deceased. Kings, however, needed something much grander. Because there was no space in the Valley of the Kings to build such large structures, they were located instead on the plain to the east of the Valley of the Kings. The site followed tradition and religious beliefs, as it was on the West bank of the Nile, the side of the setting sun.

Medinet Habu has some unusual and special features. As you approach the entrance, it looks like a fortress rather than a temple. This is because the gateway in its surrounding wall has been made to look like a fortified tower known as a *migdol.* Within the tower were the king's private apartments, where he could relax with the ladies of his **harem**. Indeed, some people think that it might have been in one of these rooms that Ramses III was murdered (see pages 26–28)! A window to the right in the passageway has carved figures of bound captives so that when the king appeared at the window he seemed to be weighing down on them—a symbolic way of showing his power.

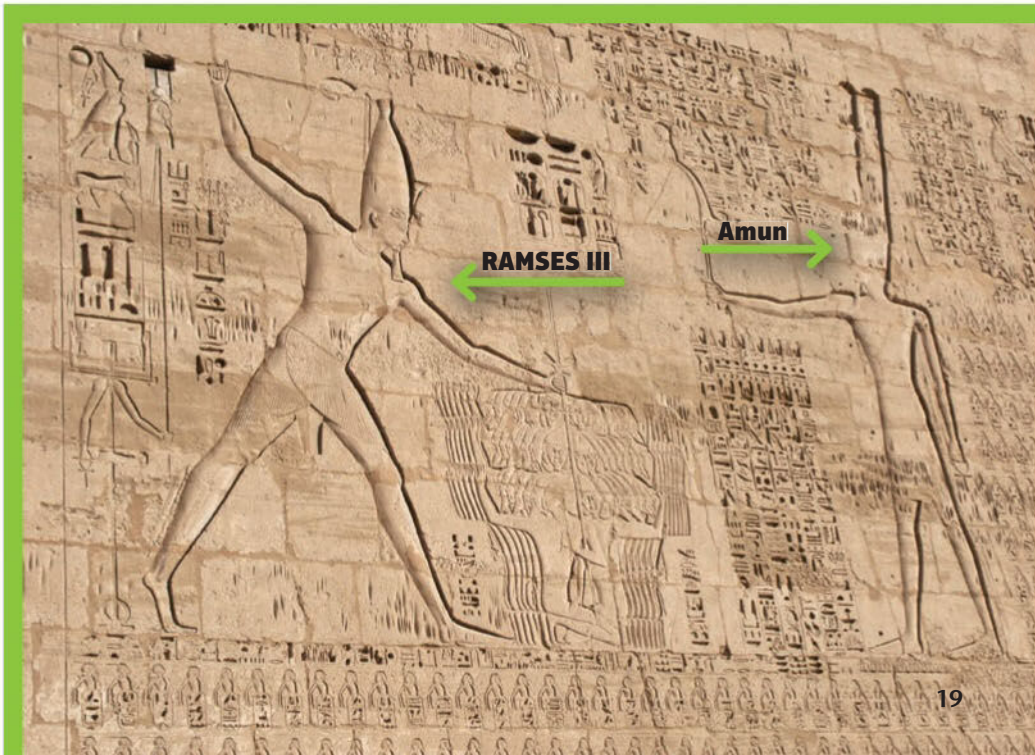
Mortuary relates to the burial of the dead.

Harem refers here to the pharaoh's wives, as it was the practice then to have more than one wife.



After passing through the *Migdol* Gate, you come into a great courtyard. To the left are chapels that were built after Ramses III's time, but, in front, is the magnificent temple itself. It is a very good example of an Egyptian temple because it shows the typical features of this type of structure. Facing you is the great First Pylon, made of two sloping towers with a lower section between them. It is here that the entrance to the temple itself is located. The Pylon shape is symbolic of the horizon, known to the Egyptians as *akhet*, where the sun was thought to rise between two hills. The pylon is now bare stone with almost all trace of paint gone, but, in millennia past, its carved scenes would have been brightly colored.

Ordinary people were allowed to enter Egyptian temples only on special occasions, and, even then, they could go only as far as the outer courts. The temple decoration reflects this by having the pylon and the outside walls of the temple decorated with scenes that are easy to understand. On the pylon we see Ramses III killing his enemies, whom he holds by the hair, in the presence of Amun, one of ancient Egypt's most powerful gods. This scene (see it above and below—the long arrow takes you to both—and look on page 20 as well) is a clear symbol that the king would protect his people and was favored by Amun. If we walk around the outside of the building before going inside, we see that the walls are covered with similarly reassuring scenes. One depicts Ramses defeating a group of potential invaders from the Mediterranean, a group known as the Sea Peoples. His victory was in part a naval one, very unusual for the Egyptians who were not great seafarers. (See also pages 6–9.)



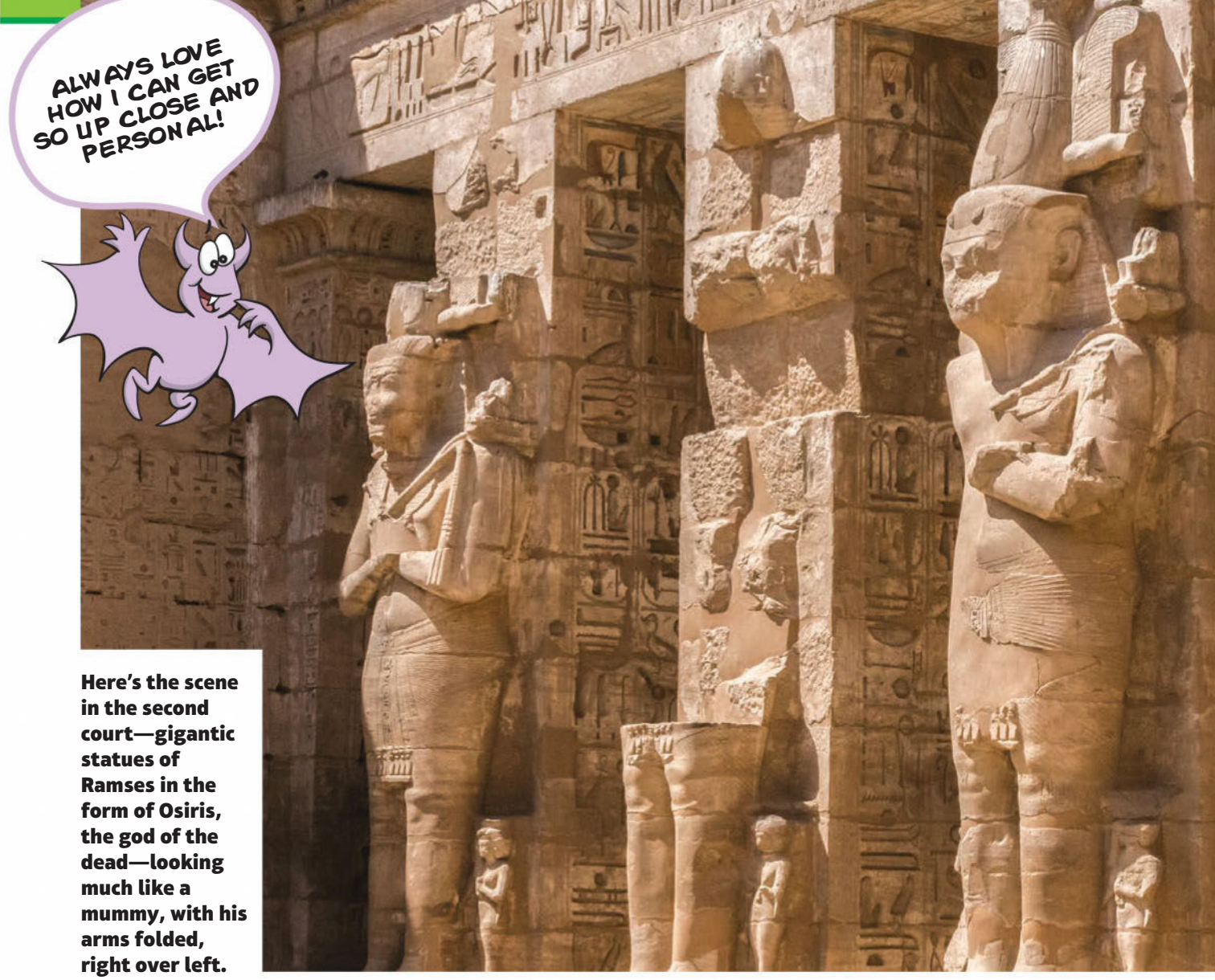
Here's a close-up view of Ramses III grabbing enemies by their hair.

NOTE: It was customary for ancient Egyptians to bury their dead on the west bank of the Nile River, as they associated the cardinal direction "west" with the setting of the sun.

At the back of the temple stand four limestone columns. These are all that remain of the small home of Butehamun, a scribe from the nearby village of Deir el-Medina. The inhabitants of the village moved into the temple compound later in the 20th Dynasty when they felt they needed the protection offered by the high mudbrick walls that enclose the site. Walking a bit further, on the west side, are the remains of a royal palace that was attached to the temple. It was here that the king might stay during his visits to the area. Even though the structure was designed for his memorial cult and to honor Amun, it was begun during his lifetime.

If we go into the first courtyard, we see more scenes that are easy to understand. Among them are depictions of grisly battles that show scribes counting severed hands from the enemy. To our left—the north west—is a Window of Appearance. It was there that pharaoh might appear to the assembled multitude, again looking as if he were standing on his enemies. This Window opens directly from the palace, so the pharaoh would be able to rest there after an appearance.

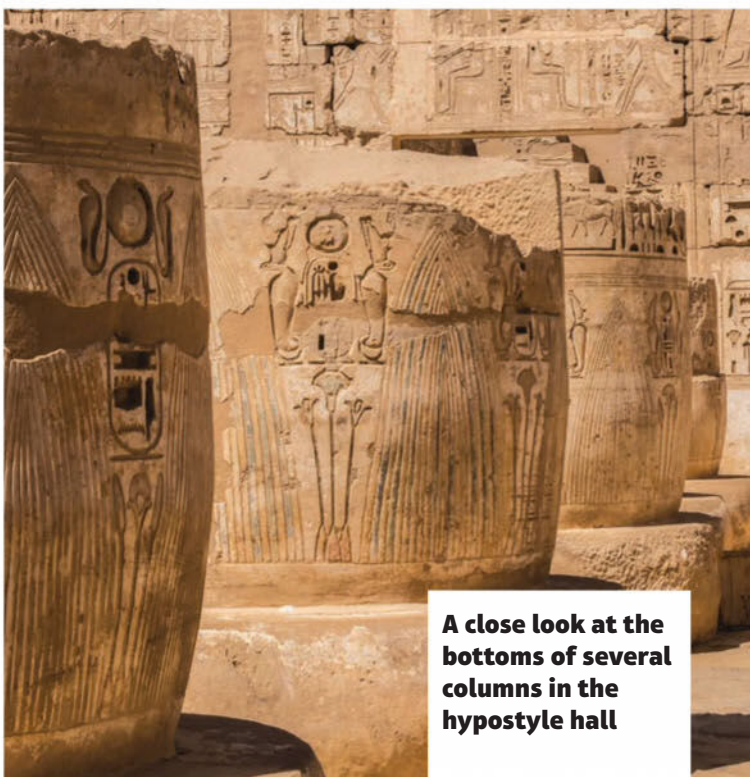
This relief at Medinet Habu shows a scribe counting the hands of men killed in battle by Ramses III.



Here's the scene in the second court—gigantic statues of Ramses in the form of Osiris, the god of the dead—looking much like a mummy, with his arms folded, right over left.

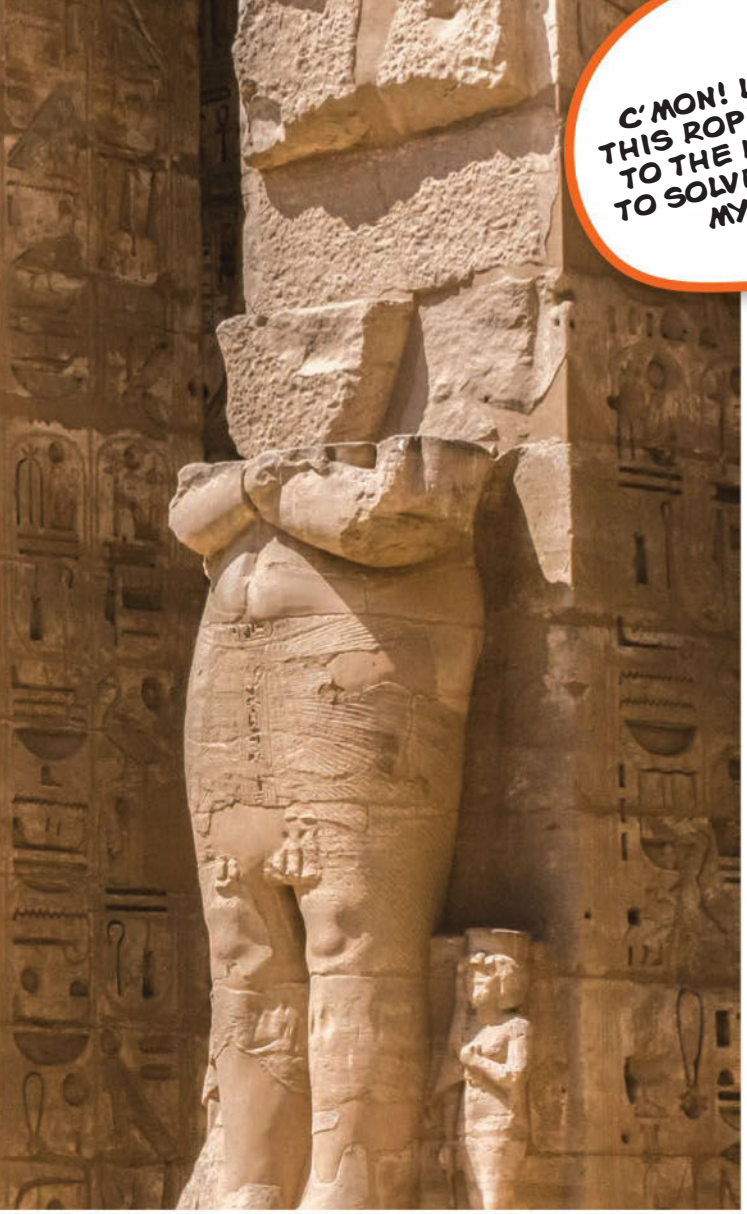
A walk up a short stair-ramp brings us to another doorway and then into a second court, where the scenes carved into the stone still retain lots of color. As a result, we can get a good sense of what the original temple must have been like—bright with gaudy scenes. There is one major difference, however, from the earlier scenes we saw—these are more religious. The statue-like pillars around the court (see photo pages 22–23) show Ramses as Osiris, the god of the dead and the afterlife. There is some damage to the columns because, in later Christian times, the area was converted into a church.

Next, we pass through a colorful portico and into the large **hypostyle** hall. What greets us is quite surprising and, in many ways, shocking!

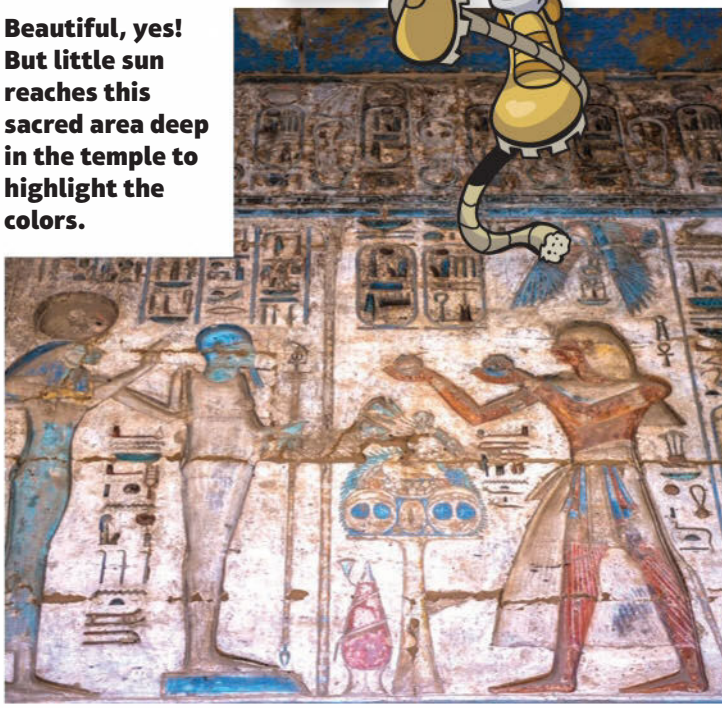


A close look at the bottoms of several columns in the hypostyle hall

Hypostyle refers to a large room with columns.



Beautiful, yes! But little sun reaches this sacred area deep in the temple to highlight the colors.



Instead of great columns as we might expect from our knowledge of other sites with a similar purpose, here only the bottoms of the columns survive (see photo at left). Indeed, the entire rear section of this area within the walls has been much reduced in height. Surrounding this hall is a series of rooms that includes a chapel for the barque (boat) of the deified Ramses II. In fact, it was Ramses II's temple that served as an inspiration for Medinet Habu.

Smaller hypostyle halls and more chapels follow. Then, at the very back of the temple is the sanctuary of the god Amun, honored as the chief of the New Kingdom deities and the god whom we met on the first pylon as we entered. Here is the holiest part of the temple, a place where only the king or his high priest was allowed to enter (above right).

As we have made our way deeper into the temple, the floor level has risen, and the ceiling heights have been reduced. Thus, there would have been ever less sunlight reaching the rearmost rooms, making the sanctuary of the god a dark and mysterious place. This was how Egyptian temples typically were designed, and we are fortunate to have Medinet Habu as our guide!

Paul T. Nicholson *is Professor of Archaeology at the University of Cardiff in Wales and has worked on excavations in Egypt since 1983. He is particularly interested in aspects of ancient technology, animal cults, and the history of travel and photography in Egypt.*

FUN WITH WORDS

WORD ORIGINS

Egypt Perhaps you know the root of this word, but it seems fitting o include it in this issue. For the source of it, we must go to the ancient Greeks. They knew the Egyptians called their land *Het-Ka-Ptah*, which translates as "place of the soul of the Ptah" (the powerful god associated with the capital city of Memphis). So it seemed only fitting to the Greeks that they call the land by the same name, which adapted to their language was pronounced *Aigyptos*. The English language merely adopted and adapted the Greek spelling to—Egypt.

WORD STORIES

Ebony This dark, hard wood is favored by many musicians for their instruments. Surviving texts and artifacts show that pharaohs and members of the upper classes also favored this wood. In fact, the 18th Dynasty pharaoh Thutmose III (died c. 1426 b.c.e.) had a pet dog named *Hbny*. You can see him resting under the arm of

Artist Tom Lopes has incorporated several of the words/expressions highlighted in this section into his illustration. We have labeled one. Can you find others? See page 38 for the answers.

Thutmose's chair in a tomb painting that has survived from the period. The Greeks borrowed the Egyptian word and called the wood *ebeninos*. The Romans changed it to *hebeninus*. In the late 1300s, the English language called the wood *hebenuf*. From there, it was just a short "jump" to the present spelling—ebony.

GLYMOTES

Use the letters above to create a word you would like to add to the dictionary of the English language. Email your word and its definition to *dig@cricketmedia.com* or mail it to: My Word, *DIG* Magazine, 70 East Lake Street, Suite 800, Chicago, IL 60601. We will print some of the most creative and interesting in an upcoming issue of *DIG Into History*.

BE INVENTIVE

Gum Well, this is definitely a familiar word, which many associate only with chewing gum! While related to that meaning, the English "gum" describes the secretion of some trees and shrubs that hardens on drying. But, what's its root? Would you believe that "gum" traces its roots to the Egyptian *kemai*? The Greeks adapted the term to *kommi,* which the Romans first adapted to *gummi* and then to *gumma.* If we move forward a few centuries, we see that the French pick it up as *gome* and use it for "resin," as well as for "gum," but in the medicinal sense. Now it was the English language's turn. That is when it became "gum." The English "gum" refers to gums that are formed from the disintegration of internal plant tissues. In English, "resin" is not interchangeable with "gum." Rather it refers to a sticky, flammable, organic substance exuded by certain trees.

DID YOU KNOW?

…that Memphis, the largest city in the state of Tennessee, was named after one of ancient Egypt's best-known capital cities? The date was May 1819, and among those responsible for choosing the name was Andrew Jackson, who later became the seventh president of the United States.

…that, historically, southern Illinois is often referred to as "Egypt." Exactly why is uncertain, but some say it is because the area includes the great river valleys of the Mississippi and Ohio rivers. Thus, it resembles the Nile Delta. Located in this area of Illinois are the cities of Cairo and Thebes.

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LET'S HAVE SOME VOWEL FUN!

(Answers are below.)

1. What word do English dictionaries give as the longest word that is composed of alternating vowels and consonants?
2. What word do English dictionaries give as the longest word with only one vowel?
3. What word do English dictionaries give as the shortest word that contains each of the five main vowels once
4. What word do English dictionaries give as the shortest word that has the five main vowels in exact order—a, e, i, o, u?
5. What word do English dictionaries give as having each of the five main vowels exactly twice?

Do you have a favorite "vowel" word? We would love to know it! Send it to us at: *dig@cricketmedia.com*

Answers:

1. honorificabilitudinitatibus (It has 27 letters and is the quality of deserving honor or respect.)
2. strengths (It has 9 letters and refers to the qualities that allow a person to deal with problems in a determined and effective way.)
3. eunoia (It has 6 letters and defines the perception that the speaker has the audience's interest at heart. It is also defined as "beautiful thinking.")
4. serious (It has 7 letters and means "airy.")
5. ultrarevolutionaries (It has 20 letters and describes people who are intensely revolutionary, that is, promoting dramatic or complete change, especially political change.

TAKE A LOOK

Here's a word you may never have seen:

Bruxism

—It's English for an involuntary and habitual grinding of the teeth.

MAYHEM IN THE PALACE

by Susan Redford
illustrated by Lisa Fields

In the fall of his 32nd year on the throne, Ramses III decided that he would leave his capital city of Per-Ramses, located in the northeastern region of the Nile Delta, and travel 400 miles south to Thebes to celebrate the anniversary of his coronation. At the same time, unbeknownst to him, members of his immediate entourage were plotting his downfall. History would prove that they succeeded. Ramses never did leave the **Thebaid** alive!

The Record

While all the details are not clear, we do know that a conspiracy against Ramses was planned and acted upon—of that, there is no question. Through the good fortune of preservation, we have several sections of the text (one pictured on page 28 bottom) that served as the official document relating to the government investigation into the assassination. Undoubtedly, the text originally was all a single papyrus scroll. Included in these sections are criminal **dossiers**, as well as the actual court transcripts from the trials of the male perpetrators indicted in the plot against the throne.

Even though the individuals who are the focus of these surviving trial transcripts and

Thebaid was the district in Upper Egypt that included the political and religious center of Thebes.

Dossiers are files that contain detailed records on a particular person or subject.

investigative reports are all males, that is not to say that no women were involved. Quite the contrary! The plan to overthrow the king was instigated by none other than the women of the king's own harem. The records are very clear about this fact!

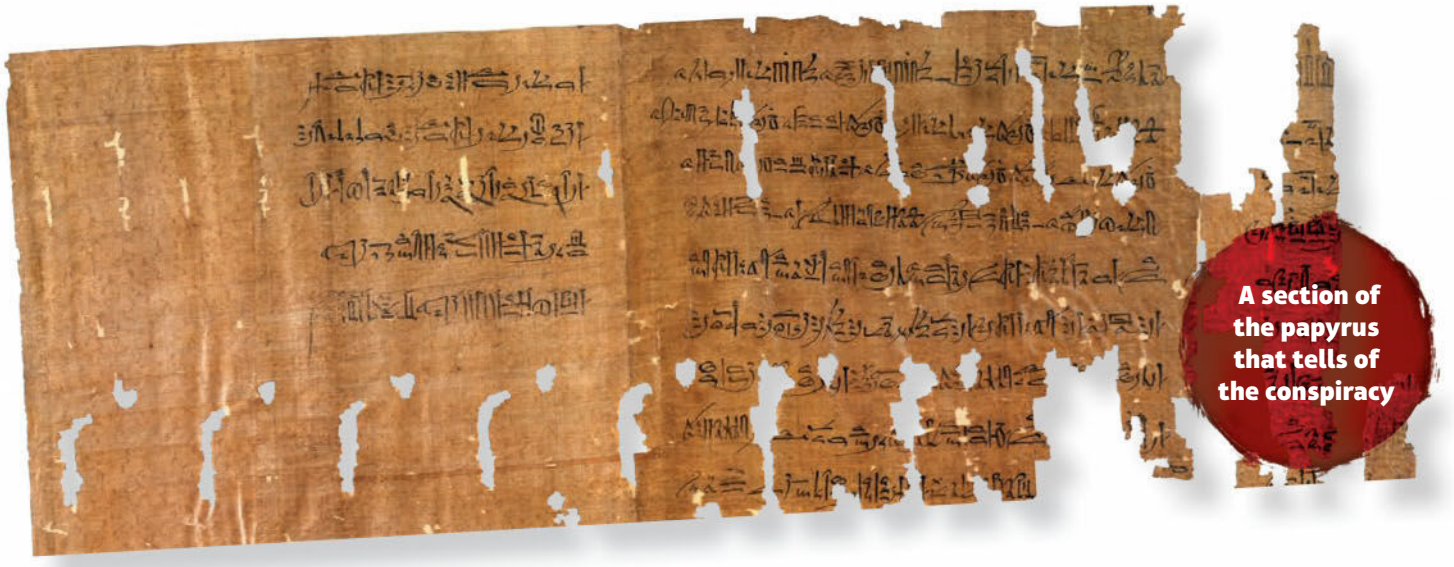
The Conspiracy

There are no records that focus on the women directly. There is also nothing on their arrest or their prosecution. However, when one of the male ringleaders was **remanded** for trial, his crimes of treason were listed specifically in these terms:

He was arraigned because of his collusion with Teya and the women of the harem. He made common cause with them and began bearing their messages outside saying: "Get people together! Incite hostilities in order to provoke rebellion against their lord"….

In this one statement, we are told that it was a woman named Teya, who, in league with the other women of the royal harem, was determined to overthrow the king. The men named in the trial transcripts included 12 palace officials, some members of the king's inner circle of confidants, five harem administrators, two military commanders, and the king's own son.

Remanded refers to placing a defendant on bail or in custody.



A section of the papyrus that tells of the conspiracy

The Motive

But why? Is there enough information for us to determine what the motive was for committing treason?

Records tells us that, at the time of the conspiracy, there was one chief queen. Her name was Ese. She was the mother of the appointed heir to the throne, the crown prince Ramses, who had been named after his father. The possible connection with the harem conspiracy is too compelling to ignore.

Then, there is the fact that Teya is mentioned a second time in the court records in the prosecution of her son. The entry reads:

Pentawer, who bore that other name. He was arraigned because of his collusion with Teya, his mother, when she was plotting those matters with the women of the harem, and for making rebellion against his lord...

Since his mother was a member of the king's harem, Pentawer was, almost certainly, Ramses' son. The conspiracy and its aftermath would, however, have consigned his real name to oblivion. Although it is not stated outright in the surviving documents, we can reasonably surmise that part of the plan to overthrow the king involved placing Pentawer on the throne.

The People

For the harem women and, more importantly, for members of the king's court to promote and support Teya's scheme, her son would have to have had a legitimate claim to the throne. For this reason, they would have followed her lead willingly and been confident that the people of Egypt would accept Pentawer as the rightful heir.

There is one scenario that makes sense: A chief queen named Teya is replaced by another named Ese, and Teya's eldest son is pushed aside for the new queen's son, Prince Ramses. As a result of this change in the line of succession, a bitter rivalry in the family ensues.

The Outcome

By the time the trials are underway, the king is dead. Records show that the day after his passing, official word from the palace went out to all:

Year 32, third month of harvest, day 16: it has been announced, the hawk has flown to heaven. The king, Ramses IV, life, prosperity, and health, sits upon the throne of the sun god in his place.

The men involved in the assassination were arrested, arraigned before a panel of 12 judges, and given the death sentence for their crime of high treason. It is unlikely that Teya and the women of the harem were accorded a trial, but, given their part in the conspiracy, no less a punishment would have been meted out to them. So, while Teya and her accomplices failed in their attempt to place Pentawer on the throne, they did succeed in murdering the king, and for this they paid with their lives.

Susan Redford *is an Egyptologist and Faculty Lecturer at The Pennsylvania State University.*

THE CALLIOPE CHRONICLES
Bob Berry
EGYPT, 1155 B.C.E.....
I'VE WEIGHED THE EVIDENCE..... YOU ARE ALL SUSPECTS! IN THE ASSASSINATION OF RAMSES III!
TO QUOTE SHERLOCK HOLMES... "WHEN YOU HAVE ELIMINATED THE IMPOSSIBLE, WHATEVER REMAINS, HOWEVER IMPROBABLE, MUST BE THE TRUTH."
ABSURD!
OUTRAGEOUS!
NO WAY!
AHEM.... MISS CALLIOPE, BEVERAGES ARE SERVED!
NOT NOW, JEEVES.... NOW WHERE WAS I? OH, YOU ALL HAVE MOTIVE AND OPPORTUNITY! LET'S REVIEW....
LADY TEYA, ONCE THE CHIEF CONSORT OF RAMSES, YOUR SON WOULD HAVE BEEN FIRST IN LINE TO BE PHARAOH AFTER RAMSES' DEMISE.
FINALLY... RAMSES' TRUSTED ADVISORS... YOU STAND TO GAIN WITH THE PERSON WHO DOES ASSUME THE THRONE..AS LONG AS YOU ARE PART OF THE WINNING TEAM AT THE PLANNING STAGE!
PENTAWER, TEYA'S SON. YOU WOULD WANT TO REGAIN YOUR CLAIM ON THE THRONE BY REMOVING RAMSES BEFORE HIS SON, PRINCE RAMSES, WAS OLD ENOUGH TO ASSUME THE THRONE.
QUEEN ESE, YOU ALSO HAVE MOTIVE... IF RAMSES III IS OUT OF THE WAY, THEN YOUR SON, PRINCE RAMSES WOULD BE THE NEW PHARAOH, AND YOU, THE QUEEN MOTHER,,, SWEET!
BUT THE REAL CULPRIT IS JEEVES THE BUTLER!
ME! I DON'T EVEN BELONG HERE. YOU BROUGHT ME HERE FROM THE 20TH CENTURY!
GUARDS! TAKE HIM AWAY!
LET GO OF ME! UNHAND ME, YOU BRUTES!
I'M INNOCENT, I TELL YOU... I'M A COMPLETE ANACRONISM!
HE'S RIGHT, YOU KNOW... NO WAY HE'S GUILTY.
SILLY BIRD.... EVERY KNOWS THAT IT'S ALWAYS THE BUTLER!
WOOF!
THE END

by Salima Ikram

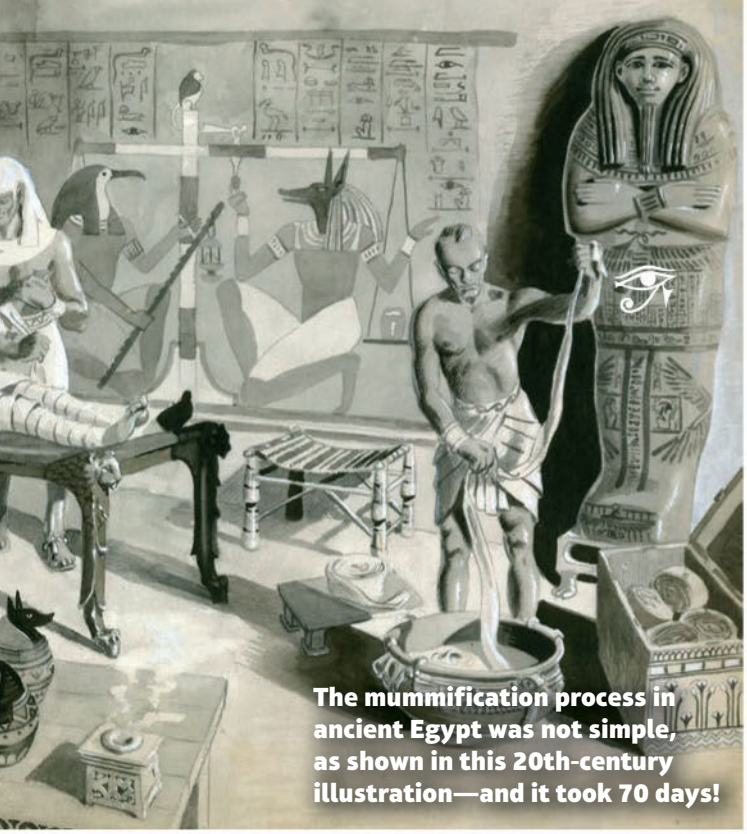
A Mystery SOLVED

A papyrus scroll from the time of Ramses III records the trial of assassins who were plotting to kill the king. Even though the mummy of Ramses III has survived to the present day, it was still unclear to Egyptologists and historians whether he had been murdered or not. This was because the mummy had never been properly studied—never, that is, until the 21st century. In 1886 and 1902, some of the bandages had been removed, but the whole body was not visible.

The Old Way—with X-Rays

In the early days of mummy studies, bandages were removed in order to allow scientists to determine how the mummy had been wrapped. At the same time, they were able to examine the body. This method of study, however, could cause damage both to the mummy and to the bandages. Once x-rays became more common and cheaper, scientists began using them to study mummies without having to unwrap them.

In the 1960s, Ramses III was x-rayed, but nothing in the images showed that he had been murdered. Of course, x-rays mainly show bones,



The mummification process in ancient Egypt was not simple, as shown in this 20th-century illustration—and it took 70 days!

so, if a person's bones are not broken, then scientists are unable to tell if that person was killed. Today, people use x-rays as well as computerized tomography (CT) scans to study mummies. The body is put into a long, tubelike machine, and many very high-resolution x-ray pictures are taken from different angles. These are then put together, using special computer processing, to make cross-sectional images of the bones, blood vessels, and soft tissue that are inside the body. These images provide much more information than normal x-rays, as they show the layers of wrapping and objects, such as jewelry, that might be inside the bandages.

Today's Method—CT-Scans

Ramses III's mummy was CT-scanned in 2012. The results were much better than those from the 1960s. Using them, scientists were able to determine that Ramses had died when he was more than 60 years old, that his teeth were worn-down, and that he had cavities. It also showed that he might have had pain in his back. But what was more exciting, the images revealed that there was a cut in the lower part of his neck. In fact, his windpipe, esophagus, and blood vessels had all been cut—wounds that would have caused immediate death. The facts were clear: The king had been stabbed to death!

The priests had then taken great care to put resins on the cut. On the wound, they had placed an Eye of Horus amulet, which the ancient Egyptians believed helped to protect and cure disease and injuries. The priests had then wrapped the area with lots of bandages so that the king would be safe and whole in the afterlife. Further investigation of the mummy showed that almost all of the left big toe had been chopped off with a sword or an axe. The priests had put Eye of Horus amulets there, too. It is quite possible that several assassins attacked the king at the same time, injuring him in different places and killing him.

So, while all the exact details may never be known, the mystery of whether or not Ramses III was murdered has been solved.

Salima Ikram *is Distinguished Professor of Egyptology at the American University in Cairo and Extraordinary Professor at Stellenbosch University in South Africa. She has directed several projects, including the Amenmesse Mission of KV10 and KV63 in the Valley of the Kings.*

An Egyptian mummy undergoes a CT scan in 2002. Researchers hope that the CT scans will allow them to determine the mummy's age, gender, health, diet, and cause of death.

The Successors

by Louise Chipley Slavicek

Following the death of Ramses III, eight pharaohs, all named Ramses, ruled Egypt. Three—IV, VI, and VIII—were Ramses III's sons. Three—V, VII, and IX— were his grandsons. His exact relationship to Ramses X and Ramses XI is uncertain. What is definite is that during the nearly 100 years that his namesakes ruled Egypt, the country grew increasingly weaker.

Why?

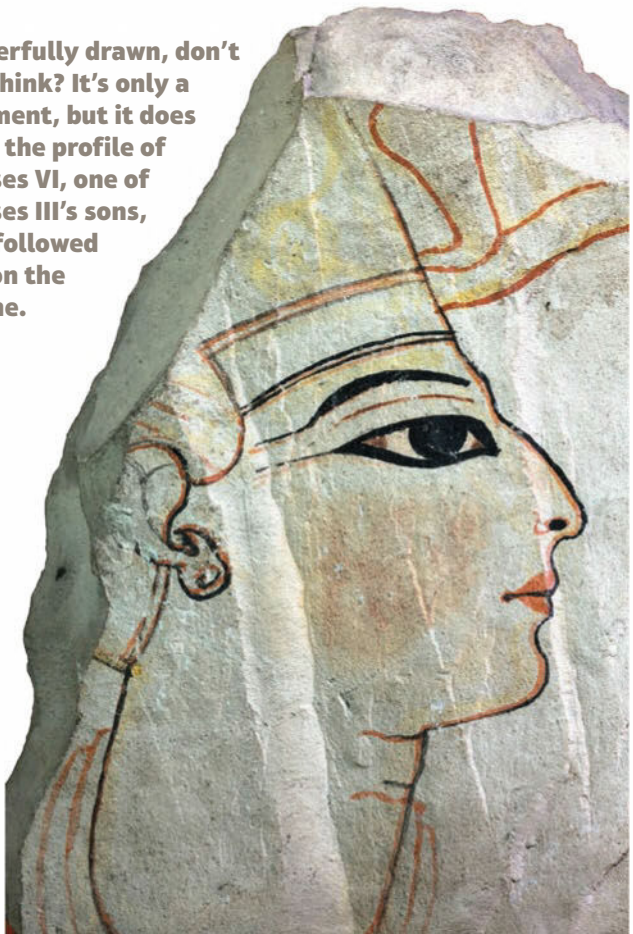
There were many reasons for the decline. One of the key reasons, however, involved the Nile River. During the reigns of these eight pharaohs, Egypt endured a series of unusually low floods. As a result, there was not enough water to irrigate all the fields, and crop production plummeted. Smaller harvests led, in turn, to food shortages and rising unrest among the hungry masses.

The poor yields and other troubles at home, including a rash of tomb robberies, drew the pharaohs' attention away from foreign affairs. As a result, in the decades following Ramses' reign, the territories in Syria, Palestine, and gold-rich Nubia were all lost. To the west, plundering Libyan tribes, emboldened by the disintegration of their once mighty neighbor, launched regular raids deep within Egypt.

When 'One' Became 'Two'

During the reign of Ramses XI, the central government had become so inefficient that the Egyptian state splintered. Ramses XI still ruled Lower Egypt, but Upper Egypt was controlled by the priesthood of Amun, which had been gaining wealth and power gradually ever since the reign of Ramses III. When Ramses XI died around 1069 B.C.E., Egypt's 20th Dynasty died along with him. Lower Egypt fell under the rule of a local leader named Smendes I, who soon founded his own royal line.

Louise Chipley Slavicek *is the author of numerous books and articles for young people on historical subjects. She received her Master's degree in history from the University of Connecticut.*



Masterfully drawn, don't you think? It's only a fragment, but it does show the profile of Ramses VI, one of Ramses III's sons, who followed him on the throne.

Echoes of Ramses

by Salima Ikram

Today, there are many scary and funny movies that involve mummies. The first one ever made, called *The Mummy*, was shown in 1932 (movie poster below and background). In the film, archaeologists discover the mummy of an ancient Egyptian man called Imhotep. They accidentally bring him back to life when they read magic spells written on a papyrus scroll they find nearby. When he comes to life, he starts searching for his lost love, thinking she is now in the body of a modern girl. This movie was not only the first one that starred a mummy as the main character, but it is also the only one that has the mummy resemble an actual ancient Egyptian mummy—that of Ramses III. It took the makeup artist eight hours to transform actor Boris Karloff into a mummy, using clay, glue, cotton, and linen bandages that had been made to look old and brown by "cooking" them in an oven. It took another two hours to remove the makeup.

The fact that we have Ramses III's mummy is in itself a story, as it was not found in his tomb in the Valley of the Kings. In about 1050 B.C.E., approximately 100 years after he was buried in the burial, priests became worried about robbers desecrating royal tombs. To counter the problem, the priests decided to remove the mummies of many Egyptian kings and bury them in a secret tomb high up in the cliffs of a nearby place called Deir el-Bahari. Their action kept the mummies safe for almost 3,000 years. In the 1860s, thieves found the hiding place and were stopped from selling the mummies by Egyptian officials who then brought the mummies by boat to the Egyptian Museum in Cairo.

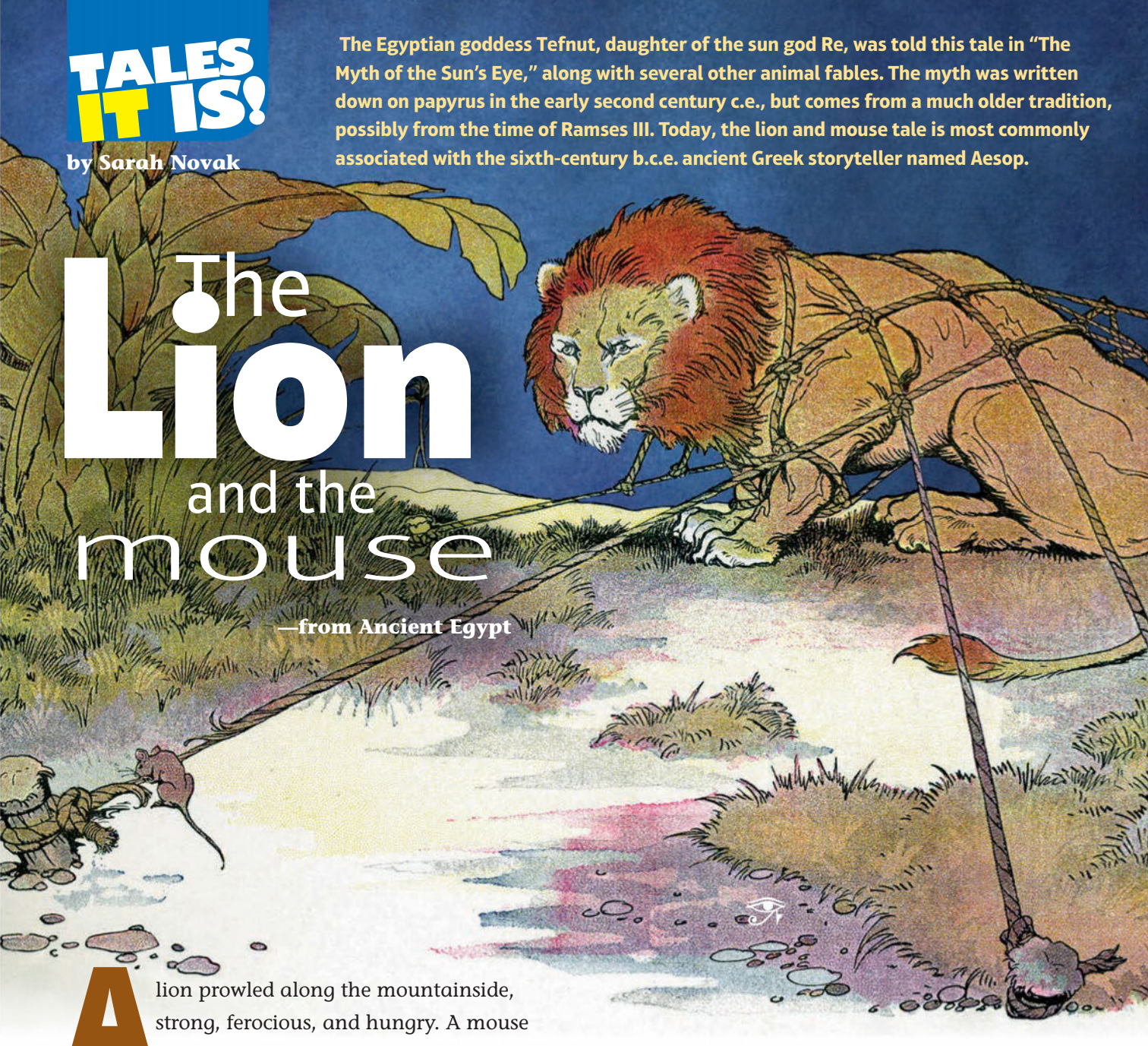
TALES IT IS!

by Sarah Novak

The Egyptian goddess Tefnut, daughter of the sun god Re, was told this tale in "The Myth of the Sun's Eye," along with several other animal fables. The myth was written down on papyrus in the early second century c.e., but comes from a much older tradition, possibly from the time of Ramses III. Today, the lion and mouse tale is most commonly associated with the sixth-century b.c.e. ancient Greek storyteller named Aesop.

The Lion and the mouse

—from Ancient Egypt



A lion prowled along the mountainside, strong, ferocious, and hungry. A mouse happened to run across his path, and the lion seized the tiny creature in his huge paw.

"Please don't eat me!" squeaked the mouse. "I am so small that I am not enough for a meal for you—a mere morsel that would not satisfy your hunger. And, if you spare my life now, I promise that I will save your life in return!"

The lion laughed at this idea. "What a joke! I am the most powerful creature on the earth," he boasted. "What could harm me? And how could such a little critter as you help me?" But the mouse persisted, and so the lion let him go. The lion went his way, and the mouse went his.

The lion's size and strength and ferocity did him no good, however, when he fell into a deep pit dug by a hunter. Trapped in a net, the lion could not escape. He was alone and helpless.

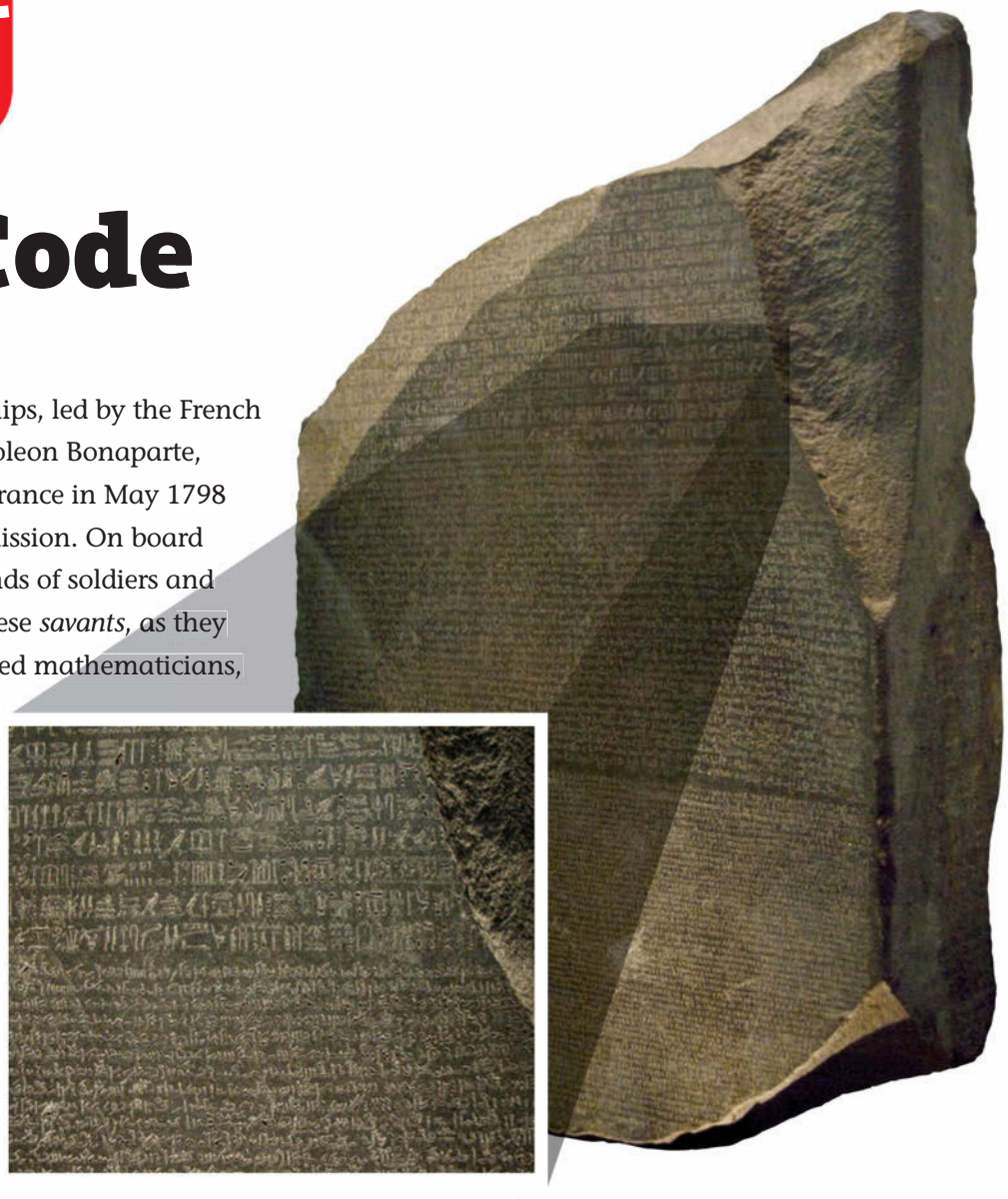
That night, the lion had a tiny visitor—the mouse. "Do you remember me?" asked the mouse. "You spared my life, and now I will save yours." The mouse gnawed at the net until the ropes were chewed through and the lion was set free.

"It is beautiful to do good to him who does it in turn," said the mouse. Then he found a hiding place in the lion's mane, and they went their way together.

INTEREST-INGLY

Stone Code

by Sarah Novak



Hundreds of ships, led by the French general Napoleon Bonaparte, sailed from France in May 1798 on a secret mission. On board were thousands of soldiers and sailors—and 151 scholars. These *savants*, as they were known in French, included mathematicians, archaeologists, architects, astronomers, naturalists, artists, mining engineers, a chemist, and students, one only 15 years old.

When the expedition set off, only a few people knew their final destination: Egypt Napoleon's military goal was to establish a French colony there and block trade through the Mediterranean Sea by France's enemy, England. Napoleon also wanted to learn more about Egypt, a land that was unknown to most Europeans, especially its mysterious past. It was this task that he assigned to the *savants*.

In Egypt, Napoleon's forces battled not only Turkish and English troops but also extreme heat, mirages, and disease. Napoleon's *savants* also endured great hardships as they measured, mapped, and sketched, recording temples, tombs, and monuments. They also copied the strange picture-writing of ancient Egypt—what today is known as hieroglyphs and which no one then knew how to read.

In July 1799, a French officer directing the reconstruction of a old fort in Rosetta, a port city on the Nile Delta, noticed something curious about a broken piece of granite built into the fort's wall. **Interestingly**, the stone (see above) had writing carved into its surface: in hieroglyphs at the top, in Demotic (an ancient Egyptian script) in the middle, and in ancient Greek at the bottom. The inset above shows hieroglyphs and Demotic. The Greek writing explained that all three versions said the same thing (a routine royal order). The *savants* realized they could break the code of the hieroglyphs by comparing it with the other writing. Copies of the stone's surface were sent back to France. (The stone itself was taken by English forces after they defeated the French in 1801. Today, it is in the British Museum.) In 1822, a French scholar named Jean-Francois Champollion was the firs to decipher the hieroglyphs.

Sarah Novak *is a writer who specializes in historical byways and curiosities.*

ASK AWAY!

Have a question about world history, archaeology, paleontology? Dr. Dig and Calliope are ready to answer your questions.

Q I heard that during the Roman Empire the position of "emperor" once went to the highest bidder? Is that true?

—Lindy, Web post

A DURING THE Roman Empire, the line of succession for emperors was not always clear. Usually, a son was thought to be the most suitable heir, but not every emperor had a son. Many lost their sons at an early age, especially since, before modern medicine, many more people died from injuries or disease. It was also hazardous to be a part of the emperor's family, as assassinations were common. In cases where an emperor was deemed unfit or unpopula , he might be killed. A successor would have to be chosen and declared the legitimate ruler by the Senate. History shows that, in many instances, an emperor was a military commander who had successfully convinced the most soldiers to follow him. When multiple generals were interested in the position, conflict between the different groups often followed. In order to win confirmation by the Senate or app oval by the soldiers, candidates would use bribery to do so. For this reason, it seemed that the throne was available "to the highest bidder." Perhaps the most egregious example of this practice dates to 193 c.e., when the emperor Pertinax was assassinated by his personal bodyguards. These men, known as Praetorians, said they would follow whoever paid the most to each bodyguard. Pertinax's father-in-law offered 20,000 sesterces each, while Julianus, an army commander who was

in Rome at the time, offered 25,000. Julianus was declared emperor and confirmed by the Senate. Nine weeks later, the Senate reversed its position and sentenced Julianus to death.

—Calliope

Q Why was there so much "new money" in the 1920s, and how did that lead to the Great Depression?

—Sophia D, age 13, Web post

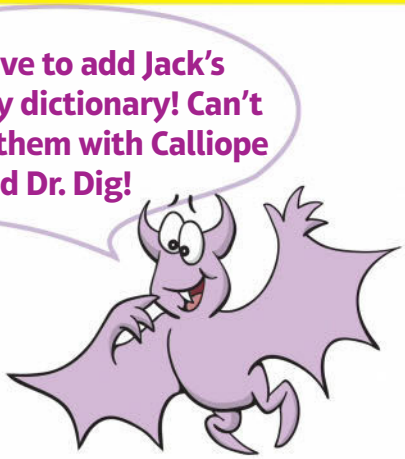
A THE GREAT Depression started in the United States. In the 1920s, people invested heavily in stocks, meaning that they bought shares in companies and became, in effect, part-owners of those companies. Because people wanted to invest, they willingly paid prices for the stocks that were higher than what they were really worth. When stock prices started to fall, so did the value of the money people had put into the stocks.

Complicating all was the fact that many people had invested all their savings in stocks. By October 1929, an overwhelming number of stocks were practically worthless. The people who had invested heavily now had little or no money to buy anything or even to pay bills. As a result, banks and businesses failed, leading to fewer jobs. In Europe, during World War 1 (1914–1918), many countries had abandoned the gold standard. The gold standard meant, in simple terms, that the metal in coins was worth as much as the amount stated on the coins or that the government could guarantee that it had enough gold in reserve to represent the amount of paper money it was printing. To fund the war, governments printed money that they could not back up. This "New Money" meant that the printed money was worth a lot less. The result was inflation, and money was now wo th less in terms of what it could actually purchase. By the time of the Great Depression, the problem was out of control, contributing to what became a worldwide economic disaster.

—Dr. Dig

dig@cricketmedia.com

CALLIOPE/DR.DIG, 70 East Lake Street, Suite 800, Chicago, IL 60601
Or have your parent/legal guardian email: dig@cricketmedia.com



Kudos to Jack Brady!

Jack sent two words he invented using the letters in the "Be Inventive" box in April 2017's Fun with Words department.

Hi! This is Jack Brady. I invented the words:

Quatmel: the white chalky residue left on dishes after they have been washed

Leequamt: not quite submerged and not quite floating

Thank you for this opportunity! I really hope that you think that these words are as creative as I do!

Great work, Jack!

Joke

Q: What do fish and maps h ve in common?

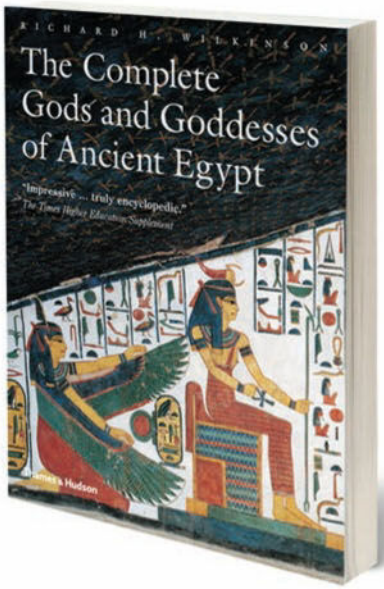
A: They both have scales!

Answers

Answers: Fun with Words, pg 24

This issue's EAGLE EYES are on pages: 9, 17, 31, and 34.

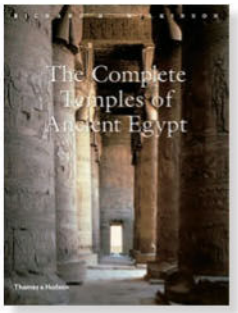
OFF THE SHELF


RICHARD H. WILKINSON
The Complete Gods and Goddesses of Ancient Egypt
"Impressive ... truly encyclopedic."
The Times Higher Education Supplement
Thames & Hudson

[BOOK]

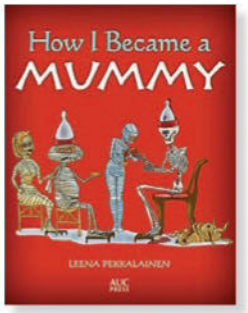
Egypt's Pantheon

The Complete Gods and Goddesses of Ancient Egypt by Richard H. Wilkinson (Thames & Hudson, paperback 2017, **www.thamesandhudsonusa.com**) offers a comprehensive and wonderfully presented organized survey of the religious beliefs of the time. Definitely a must for anyone—scholar or lay person—interested in the topic. The visuals (both photos and illustrations) are awe-inspiring and well-chosen. Highly recommended.



[BOOK]

The Complete Temples of Ancient Egypt by Richard H. Wilkinson (Thames & Hudson, paperback 2017, **www.thamesandhudsonusa.com**) offers an accurate, well-researched, up-to-date description of these structures. The accompanying photos, drawings, and maps allow the reader to enter the time period and experience the customs and practices related to temples. Included are many photos of Ramses III's Medinet Habu.



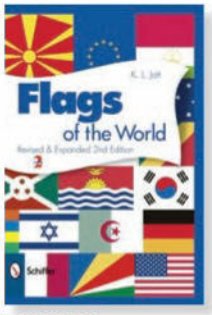
[BOOK]

How I Became a Mummy by Leena Pekkalainen (American University in Cairo, 2016, **www.aucpress.com**) is an entertaining presentation of how a pharaoh's corpse was turned into a mummy, with the pharaoh being helped through the process by a son who predeceased him. Informational, yet funny; imaginative with engaging illustrations. Readers are sure to enjoy, learn, and remember!

Check These Out, Too!

[BOOK]

Egyptology—The Coloring Book (Candlewick, 2017, **www.candlewick.com**) is based on the November 1926 journal of Miss Emily Sands, which may or may not be what Sands wrote for her young niece and nephew—but it is fascinating and a great way for youth to learn much about ancient Egypt—and have fun coloring along the way.



[BOOK]

Flags of the World by K.L. Jott and Joey Lee (Schiffer, 2012, **www.schifferbooks.com**) is the revised and expanded second edition of a great resource. The format includes an illustration of each flag (grouped by continent), the respective country's name in several languages, a brief historical survey of the respective country/nation, and an explanation of the significance of the flag's colors and design.

ON THE NET

- For the best site on the Valley of Kings, including Ramses KV 11 tomb, click here: **http://www.thebanmappingproject.com/sites/**
- For the UCLA site on Ramses III's Temple at Karnak, with great digital renderings of the structure: **http://dlib.etc.ucla.edu/projects/Karnak/feature/RamessesIIITemple**
- Want a list of just who was who and when each served as ruler in ancient Egypt? Then, here's your site: **www.metmuseum.org/toah/hd/phar/hd_phar.htm**

Cricket Resources

The Real King Tut (CAL1310)
Egypt's Giza Plateau (DIG1210)
Giza Pyramids (DIG1210)
Digging in the Valley of the Kings (DIG1202)
Osiris, Ruler of the Dead (CAL1109)

Discovery awaits

behind every curtain.

Photo courtesy of Sergay Nivens/Shutterstock.com

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CHECK OUT GIL'S FLYING SANDALS, PG 47!

LET'S GO dig-GING

Recording with Art

A critical part of excavation work involves detailed drawings of uncovered artifacts, building remains, and site landscapes. Doing this work are archaeological illustrators. Through the years, technology has brought change to their profession.

In decades past, an illustrator would have used pen, ink, watercolors, and sometimes a protractor—as seen here—to record a pot.

Today's illustrator uses a tablet and a 3D scanner to produce a digital image of the same pot.

DONT' MISS:

- A Walk in a Tomb, pg 42
- Party Time, pg 48
- Varna Gold, pg 55
- Write Like an Egyptian, pg 56

KV 11

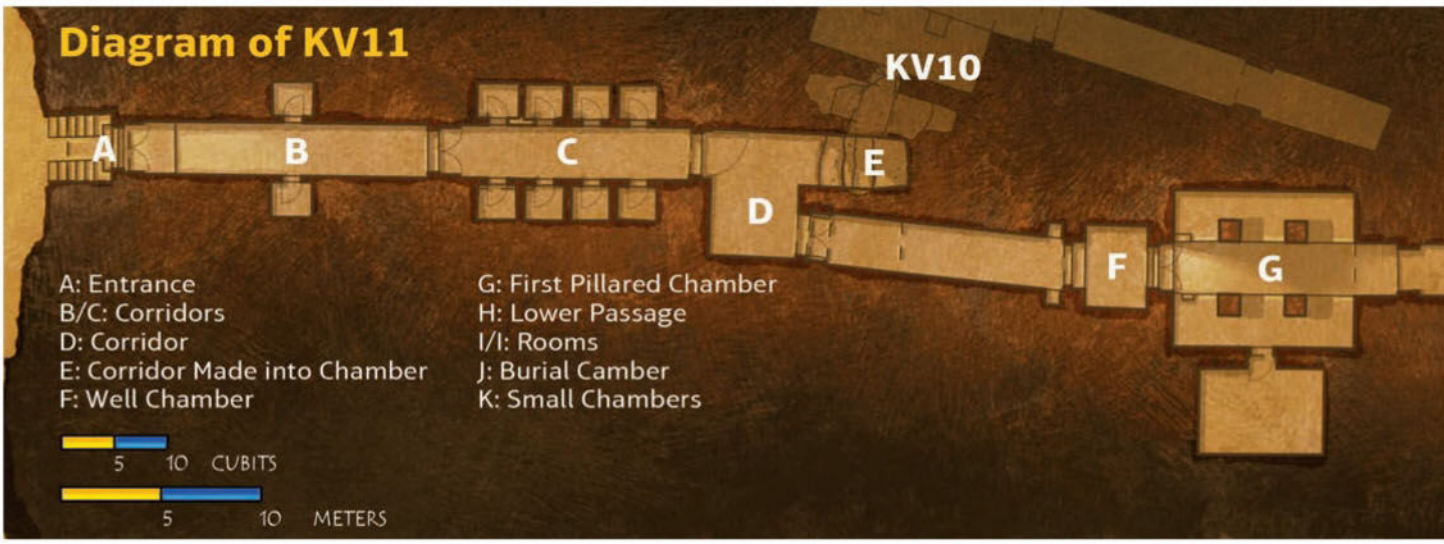
A WALK THROUGH KV 11

by Salima Ikram | illustrated by John Gordon-Swogger

When Ramses III died, he was buried in a tomb in the Valley of the Kings on the west bank of the modern town of Luxor. Archaeologists who discovered the tombs assigned it the number 11, following the order in which they found the tombs in the royal cemetery. Hence, it became identified as KV 11. In the early days of archaeology, it was also known as the Harper's Tomb, because it contained a large, beautiful painting of a man playing the harp (reconstructed view at right).

The tomb was not started by Ramses III, but by his father, Sethnakht. Sethnakht had planned to be buried here and had two long corridors carved and a third one started. But, when workers on the site bumped into the next-door tomb, KV 10, that belonged to another king, Sethnakht decided

Here's a reconstruction of the wall painting showing a harper in the tomb of Ramses III playing his instrument.

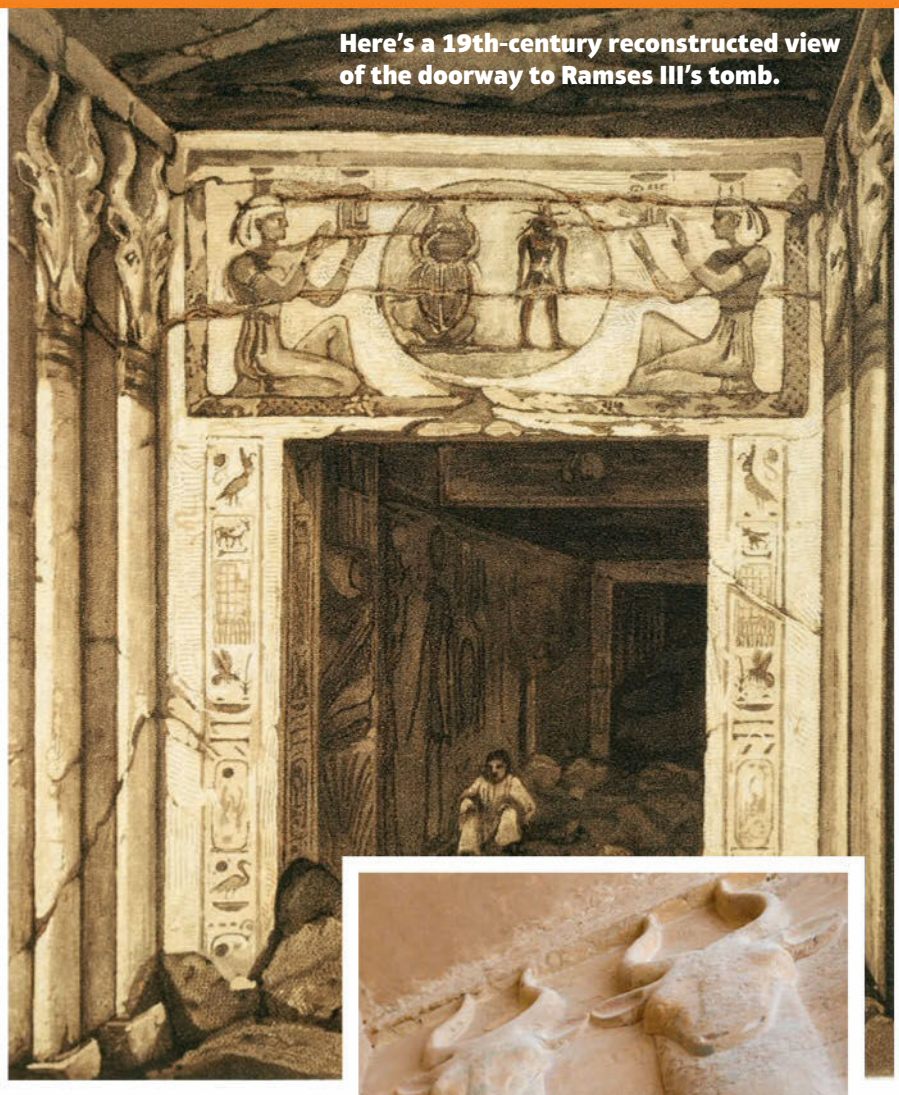


that he needed a bigger space for his tomb. He abandoned KV 11 and was buried in KV 14, further up the Valley.

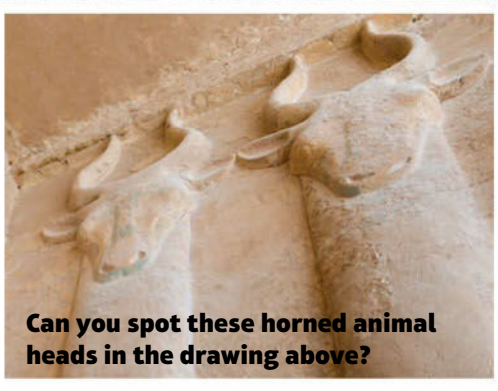
Watching out for KV 10

Ramses III liked the place that his father had first chosen to be buried, so he decided to use it for his burial site. He did, however, change its design plan so that it would not bump into KV 10. He also added new features that were unique in the Valley. Among these were the addition of many extra rooms within the complex and the construction of a grand entrance (A in diagram).

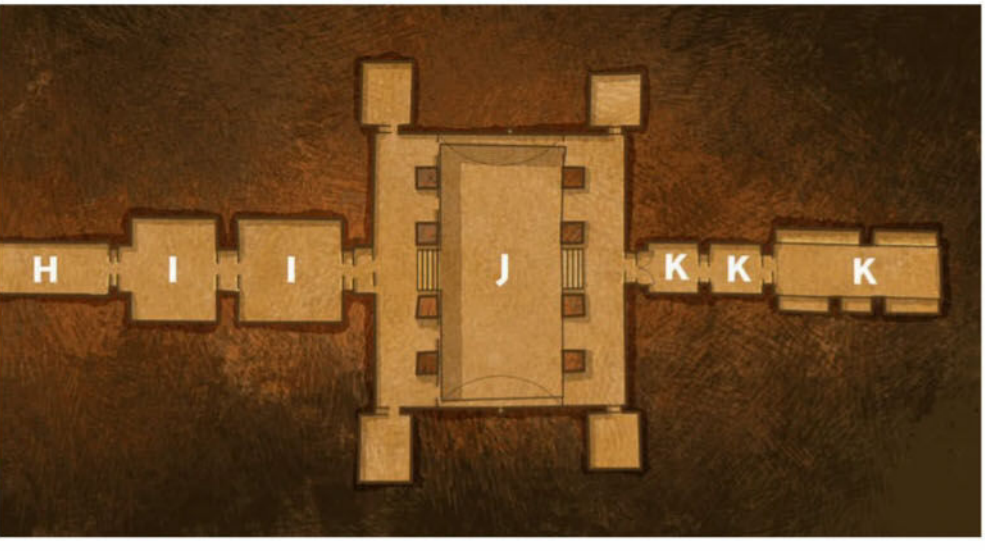
The doorway (right top) to the tomb has pillars carved on either side of it. The tops of the pillars are decorated with the heads of horned animals (right), perhaps images of the goddess Hathor's cows, believed by the ancient Egyptians to protect the entrance to a tomb. Ramses III then added two small rooms to the first corridor (B in diagram) and eight rooms to the second corridor (C in diagram).



Here's a 19th-century reconstructed view of the doorway to Ramses III's tomb.



Can you spot these horned animal heads in the drawing above?



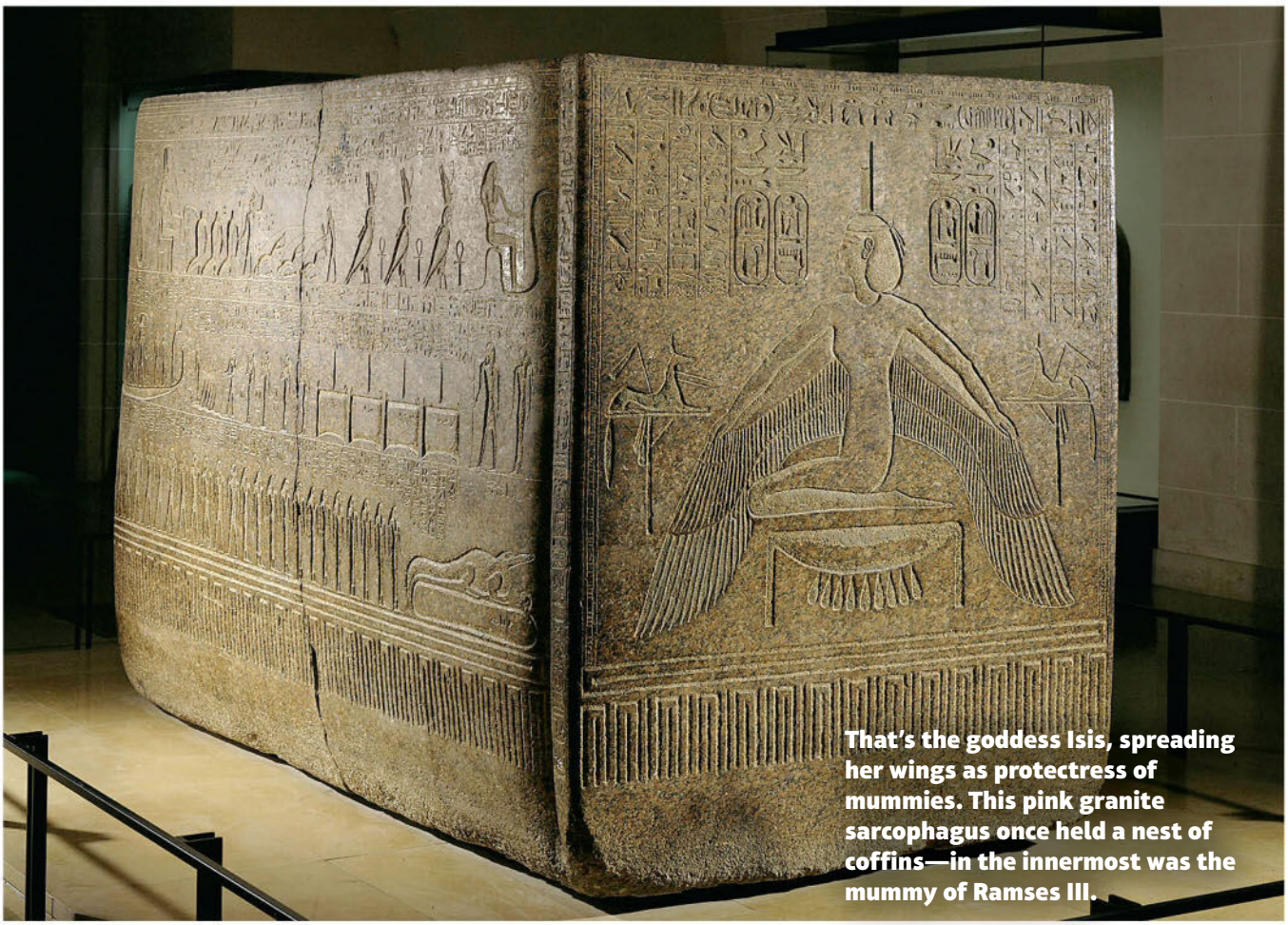
The Well Chamber

Ramses had the break into KV 10 filled with stones and turned the passageway there (D in diagram) into a small room (E in diagram)—a feature found in no other tomb. He even moved his tomb, starting with the third corridor, so that it faced west. Into this corridor, his workers carved a room called the Well Chamber (F in diagram). It is thought to be very deep, but whether it is will remain a

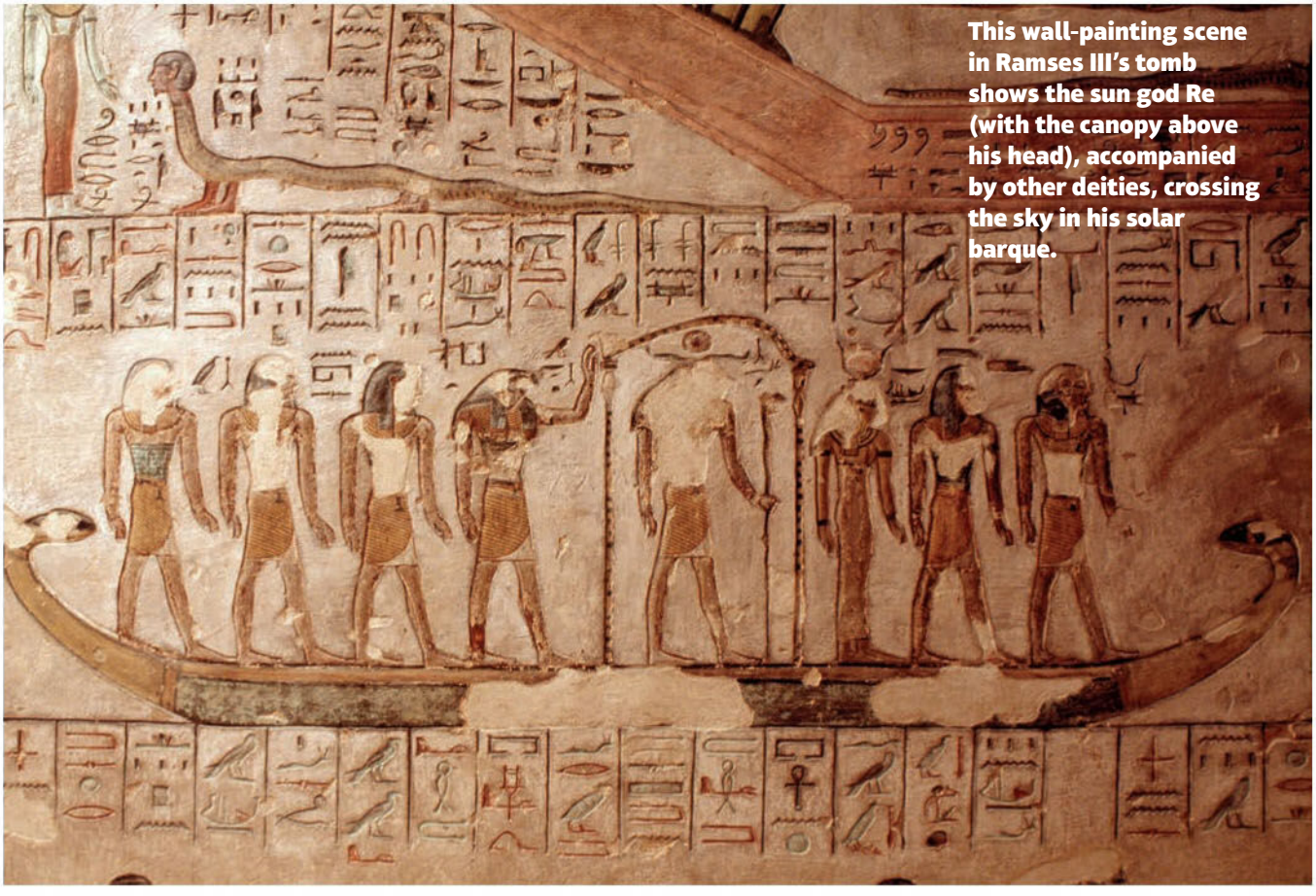
mystery until excavations are completed there. What is known is that many tombs in the Valley of the Kings have a room with this name. It may have been a trap for robbers so that they fell to their deaths, or perhaps a place where floodwater could be contained so that it did not go further into the tomb and damage the burial. It could also have been the symbolic home of the god Sokar, who was supposed to live in a cave deep in the earth. Sokar was believed to help make the king's soul live forever.

A Hall and a Chamber

The next room is known as the First Pillared Hall (G in diagram). It has four columns on either side of a ramp, and a room on one side. The ramp in the pillared hall leads to a lower passage (H in diagram) that connects to two rooms (I and I in diagram) that lead to the burial chamber (J in diagram). The latter has a sunken rectangular space in its floor, where the sarcophagus (below) that contained the body of the king was placed. The long sides of the upper part of the rectangular room are edged with eight columns. There are four side rooms, one leading off from each of the four corners of the burial chamber—a design plan found in other tombs. What is different about this tomb's architecture is that the complex does not end with the burial chamber, but continues with a passage and three small chambers (K/K/K in diagram). The tomb of Seti I (KV 17), who died more than 100 years before Ramses III, also has a passage that goes beyond the burial chamber. So do the tombs



That's the goddess Isis, spreading her wings as protectress of mummies. This pink granite sarcophagus once held a nest of coffins—in the innermost was the mummy of Ramses III.



This wall-painting scene in Ramses III's tomb shows the sun god Re (with the canopy above his head), accompanied by other deities, crossing the sky in his solar barque.

of one or two other kings, but it definitely was not a common practice.

Generally, kings of this time period had texts from many different religious books inscribed on their tomb walls, as well as pictures of the different gods greeting the king in the Afterworld. These texts are all designed to help the king go from this world to the next and join the gods. They help the deceased ruler sail on the boat of the sun god Re across the sky (see wall painting above). Egyptians believed that, at night, Ramses had to help Re fight Apophis, the god of darkness and chaos, so that the sun would rise again and the world would be safe and not plunged into eternal gloom and disorder. To reach Re, Ramses had to fight many demons, cross lakes of fire, and face spitting cobras.

Teeming with Texts

The first part of Ramses III's tomb, the area where the rays of the sun reach, is carved with texts from the *Litany of Re,* which praises the sun god. There are also pictures of the king in front of the sun god Re-Horakhte. In the middle section of the tomb are sections from a book called *What Is in the Underworld,* which includes texts that help Ramses fight off demons and answer test questions successfully, so he can reach Re. There are also carvings showing Anubis, the god of mummification, and Isis, a goddess with magic powers to help the king reach his goal.

The burial chamber is inscribed with texts from the *Book of Gates,* a reference to the gates through which the king had to pass to reach Re. This room also contains the Ritual of the Opening of the Mouth, which was supposed to reanimate the king's mummy; parts of the *Book of the Dead,* with writings that help the king transform himself into an eternal being; and the *Book of the Heavenly Cow,* with texts about the goddess who protected the king and the sun god.

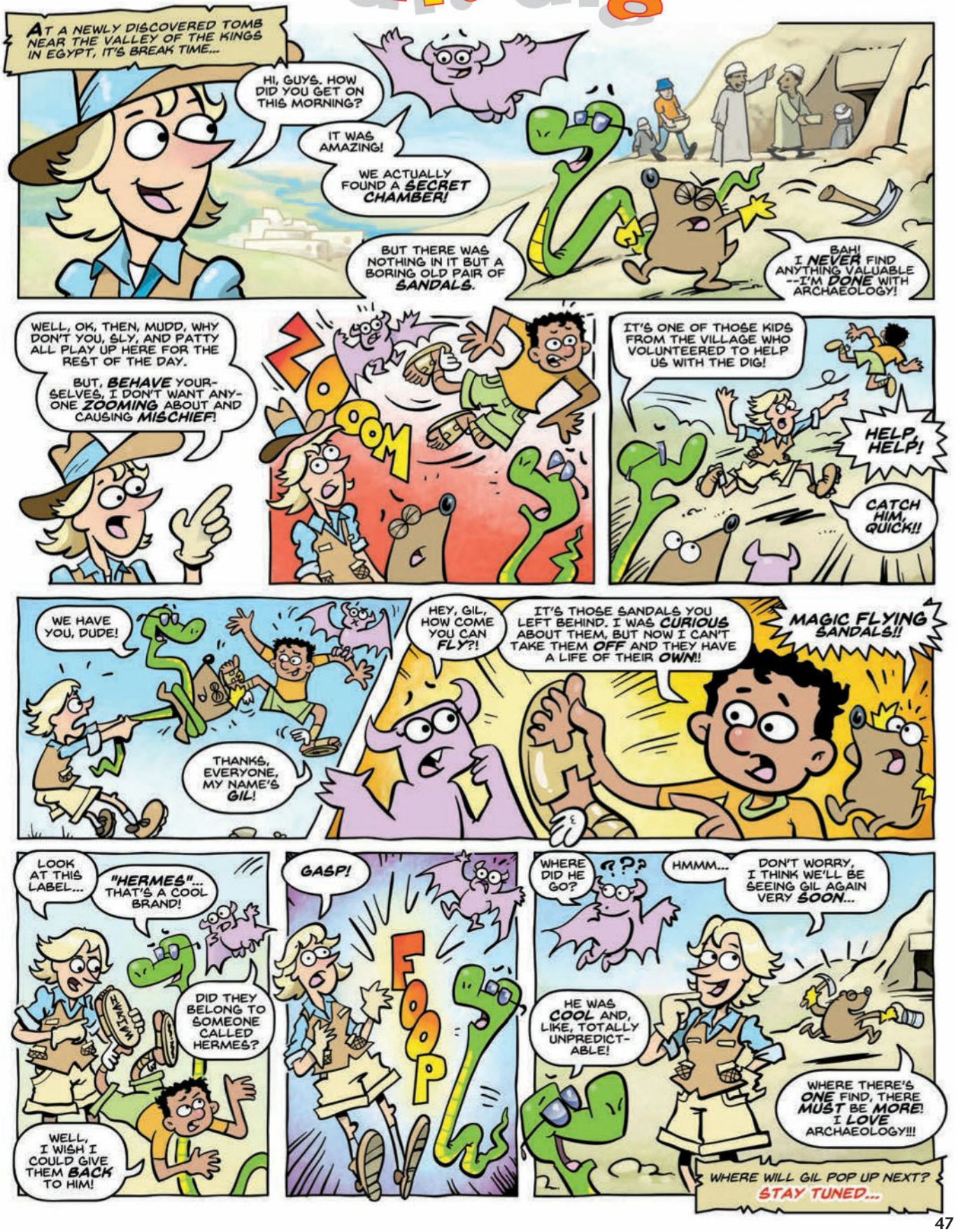
Magic Spells

The rooms off the first two corridors are decorated in a way not found in any other royal tomb in the Valley. They show people slaughtering cattle and using the meat for steaks and stews. Other people are grinding grain and using it to bake bread and brew beer. There are illustrations of boats and objects, such as gold and pottery vessels, brought from distant lands. These rooms are also home to the paintings of the harpist and depictions of the king and the gods enjoying themselves.

The Egyptians believed that when special spells were spoken, the images drawn and inscribed on the walls and other items left in the tomb would magically become real. These images included food, drink, clothes, perfumes, jewelry, bows and arrows, swords, and shields. And so, when they did become real, the king would have everything that he wanted in the afterlife. It was also believed that the king and the gods would somehow magically hear the harpists' music. Perhaps Ramses ordered his workers to put these images in his tomb because he thought that if his tomb were robbed and all the objects buried with him stolen, he still would have everything he needed, since the paintings would come to life, allowing him to enjoy a wonderful afterlife.

These figures and the objects that they are carrying—along with the many others painted along the walls of Ramses III's tomb—were to ensure that Ramses had all that he needed in the afterlife.

The Adventures of dr. dig By Chuck Whelon


AT A NEWLY DISCOVERED TOMB NEAR THE VALLEY OF THE KINGS IN EGYPT, IT'S BREAK TIME...
HI, GUYS. HOW DID YOU GET ON THIS MORNING?
IT WAS AMAZING!
WE ACTUALLY FOUND A SECRET CHAMBER!
BUT THERE WAS NOTHING IN IT BUT A BORING OLD PAIR OF SANDALS.
BAH! I NEVER FIND ANYTHING VALUABLE --I'M DONE WITH ARCHAEOLOGY!
WELL, OK, THEN, MUDD, WHY DON'T YOU, SLY, AND PATTY ALL PLAY UP HERE FOR THE REST OF THE DAY.
BUT, BEHAVE YOURSELVES, I DON'T WANT ANYONE ZOOMING ABOUT AND CAUSING MISCHIEF!
ZOOOM
IT'S ONE OF THOSE KIDS FROM THE VILLAGE WHO VOLUNTEERED TO HELP US WITH THE DIG!
HELP, HELP!
CATCH HIM, QUICK!!
WE HAVE YOU, DUDE!
THANKS, EVERYONE, MY NAME'S GIL!
HEY, GIL, HOW COME YOU CAN FLY?!
IT'S THOSE SANDALS YOU LEFT BEHIND. I WAS CURIOUS ABOUT THEM, BUT NOW I CAN'T TAKE THEM OFF AND THEY HAVE A LIFE OF THEIR OWN!!
MAGIC FLYING SANDALS!!
LOOK AT THIS LABEL...
"HERMES"... THAT'S A COOL BRAND!
SWITCH
DID THEY BELONG TO SOMEONE CALLED HERMES?
WELL, I WISH I COULD GIVE THEM BACK TO HIM!
GASP!
FOOP
WHERE DID HE GO?
HMMM...
DON'T WORRY, I THINK WE'LL BE SEEING GIL AGAIN VERY SOON...
HE WAS COOL AND, LIKE, TOTALLY UNPREDICTABLE!
WHERE THERE'S ONE FIND, THERE MUST BE MORE! I LOVE ARCHAEOLOGY!!!
WHERE WILL GIL POP UP NEXT?
STAY TUNED...

Let's CELEBRATE!

by David Pepper | illustrated by Floyd Chapman

Everyone likes to party. We love celebrating birthdays, weddings, anniversaries, and holidays. So, it is not surprising that the ancient Egyptians also enjoyed festivities, and their tomb walls often show the deceased sitting with friends and family eating, drinking, and being entertained.

Ritual celebrations shown on the walls of pharaoh's temples and tombs were much more formal. The king's duties included administrative responsibilities, such as running the country, commanding the military, and acting as high priest in rituals that honored the various gods.

Temple Rituals

Keeping the deities happy was very important in ancient Egypt. Doing so was thought to ensure that *Maat*, the concept of cosmic order and justice, was maintained. Serious business indeed!

At Medinet Habu, Ramses III's mortuary temple (see pages 18–23), there are five chapels. Three are dedicated to the worship of three important gods—Ptah, Sokar, and Osiris; the other two, to the worship of the pharaohs Ramses II, who became a god after his death, and Ramses III himself, who was considered to be a living god.

Left: Party time scene in the New Kingdom tomb of a scribe named Nebamun
Right: The remains of a column in one of Medinet Habu's chapels

Every day, just after sunrise, a priest would enter these chapels to bathe and dress the statues of the gods, all the while chanting hymns and prayers. The statues were then offered a meal consisting of meats, vegetables, fruits, and bread. After a suitable time, the god was believed to have consumed the spiritual essence of the food, and it was then eaten by the temple clergy. Additional rituals were performed by the priests in the afternoon and evening.

Ramses III honors the god of fertility, Min (represented here as a bull). (This scene is adapted from an ancient Egyptian wall painting.)

As high priest of the gods, the king would have been responsible for conducting proper rites to honor each god. In practice, however, the king would have delegated most of the daily offerings to a "purified priest," that is, a priest who represented the pharaoh in the holy sanctuaries. On certain days of the year, extra special celebrations were held to honor particular gods. These ceremonies involved parades, feasts, musicians, and singers.

Party Time!

A partial list of festivals was inscribed on the walls of Ramses III's temple at Medinet Habu. The information this offers, as well as what we know from other surviving sources, tells us that the ancient Egyptians celebrated many festivals throughout the year.

There were three seasons in the Egyptian calendar: Flood (*Akhet*), Planting (*Peret*), and Harvest (*Shemu*). Each lasted for four months, with each month an even 30 days. Thus, the sum total of a year for the ancient Egyptians was 360 days (three seasons x four months each x 30 days per month). Each year also included five days for a New Year Festival. Thus, the Egyptian year was 365 days long—the same as our calendar, but with no leap years.

The New Year Festival began with the annual flooding of the Nile River—July/August on our calendar. New Year's Day was called the "Opening of the Year," and it was celebrated as the birthday of the sun-god *Re-Horakhty*.

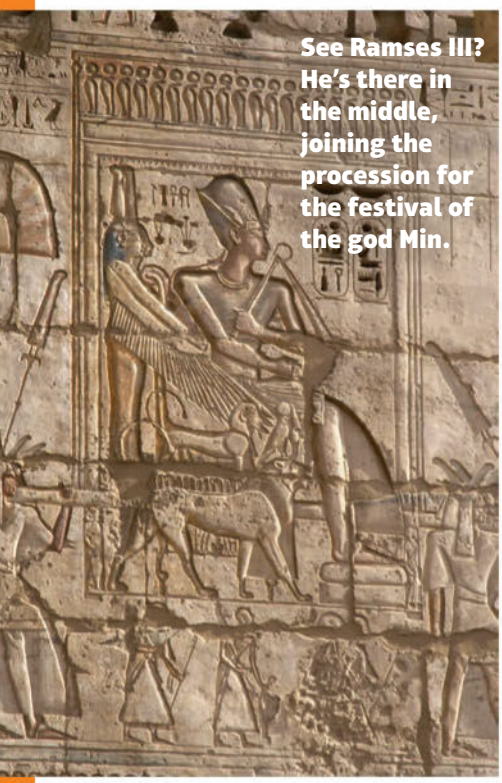
In fact, in ancient Egypt, it was often party time! Every couple of weeks throughout the year, a festival was held, and some of these celebrations lasted for several days. For Ramses III, three festivals seem to have been especially important: The Procession of Min, the Festival of Sokar, and the Opet Festival.

Here's to Min

The Procession of Min, a fertility god, was held on the 11th day of the first month of the Harvest

This illustration, based on wall paintings at Medinet Habu, depicts a festival scene honoring Sokar, a god of the dead.

season (*Shemu*). Depictions of his great procession at Medinet Habu appear to have been copied from scenes in the nearby Ramesseum, the temple of Ramses II. Ramses III appears six times in the celebration scenes, as he travels to the shrine of Min and conducts ritual ceremonies.



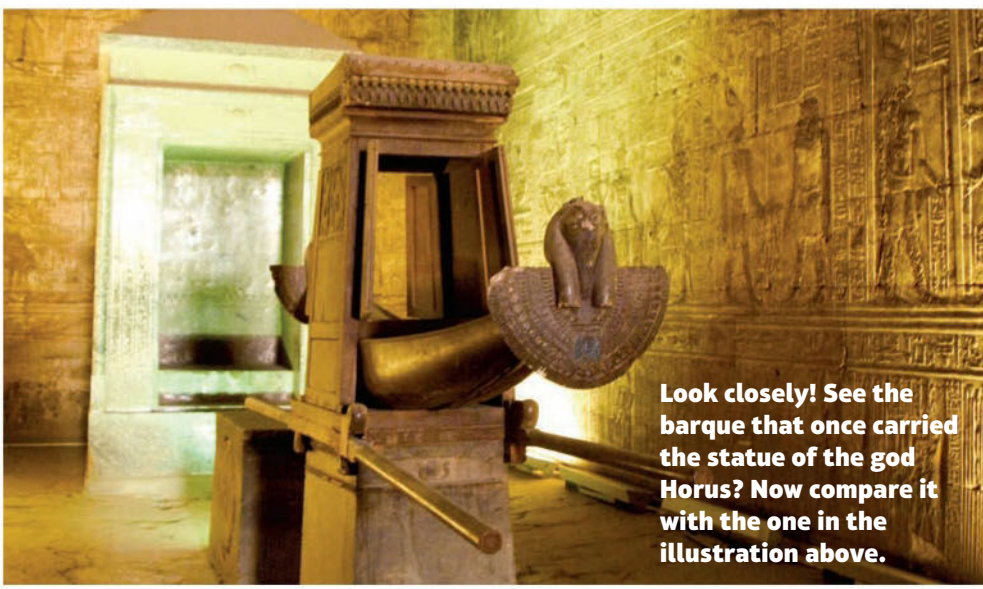
See Ramses III? He's there in the middle, joining the procession for the festival of the god Min.

At important celebrations, such as the Procession of Min, it is believed that the pharaoh himself conducted the rituals, making offerings and purifying Min's statue with incense and holy oils. Carried in a sedan chair, the king and the statues of the god were taken out of the temple and paraded around the town before being returned to the god's sanctuary.

Here's to Sokar

Scenes of the Feast of Sokar are shown on the walls of the second court at Medinet Habu. Sokar was a god of the dead and guardian of the workers who built tombs and cemeteries.

During the Sokar feast, held on the 26th day of the fourth month of *Akhet*, the dead were honored with various rites, including the carrying of the barque of the statue of the god. The barque was a model boat that was used to transport statues of gods from their resting places in shrines to other locations. Carried on poles by priests, the barque would be marched in front of crowds along processional roads, traveling from one temple to another. Sokar's barque, called *henu*, held a funerary chest topped with a falcon's head. We are not shown what is inside the chest, but it was probably a statue of Sokar.



Look closely! See the barque that once carried the statue of the god Horus? Now compare it with the one in the illustration above.

Compare the statues of Ramses III that surround a temple courtyard above with the ancient statue of Osiris, god of the dead, at left. Look at the position of the arms, the legs, the entire form. (See also pages 22–23.)

The Festivities Continue

One of the most important processional celebrations was the *Opet* Festival. During this event on the 15th day of the second month of *Akhet,* statues of the god Amun, his wife Mut, and their son Khonsu were paraded from the huge temple at Karnak along a ceremonial pathway to Luxor temple. For this ritual, Ramses III built a barque shrine at Karnak, with three chapels for Amun and his family. The shrine is surrounded by tall statues of Ramses III dressed as Osiris, the god of the afterlife (as above).

During the Opet Festival, the barques of Amun, Mut, and Khonsu were carried by priests in a parade (see illustration below) that traveled along the eastern bank of the Nile River between the two main temples at Karnak and Luxor—a distance of about a mile. Since only priests were allowed into the inner chambers of Egyptian temples where the statues of the gods "lived," these processions were the only time that the gods (whose statues rode

"Hail to the deities Amun, Mut, and Khonsu!" shout all who have come to the Opet Festival parade.

inside their barques) could be "viewed" by the common people. During the parade, spectators could offer prayers and ask for favors from the god as the statue passed by.

It was a festive time that lasted for several weeks, with free food and beer distributed to the people. Party time again!

Here's to the Jubilee!

Another important festival was the *Heb Sed* jubilee, celebrated after a king had ruled for 30 years. Just as we celebrate milestones such as 50 years of marriage, the ancient Egyptian *Heb Sed* ceremony shows the king making offerings to the gods and being given the white crown of Upper Egypt and the red crown of Lower Egypt. The event was an elaborate temple ritual that involved offerings, processions, and (in the beginning) tests of athletic strength and endurance to prove the ruler was still fit to govern the country. It must have been quite a spectacle!

—ancient Egyptian for "Happy Celebrating!"

(pronounced *nefer heb*)

Although there is a comment in a priest's tomb at el-Kab, just south of Luxor, that Ramses III celebrated his *Heb Sed* after he had ruled for 30 years, there are no texts or illustrations on his temple or tomb walls bragging about this accomplishment. This may have been because Ramses III died shortly after he had ruled for 30 years.

Look at the pictures in this issue. Can you find the king? He is almost always the largest figure in the scene, and his name is usually written in a **cartouche** near him. Often, both his birth and his throne name are included together. Remember that the throne name usually has the sedge plant and bee in front of it (see page 54). These represented the king as ruler of Upper and Lower Egypt. The birth name frequently has the sun disc *Re* and the goose *sa* (meaning "son"), written before it. (See also pages 53–55.)

So, the next time you party with your friends, remember that festive celebrations have been around since at least as long ago as the time of the pharaohs!

It's the *Heb Sed* jubilee for Hatshepsut, an 18th Dynasty female pharaoh, and the relief shows her running the ritual race to prove she is still fit to govern.

David Pepper *is an aerospace engineer with a lifelong interest in Egypt. He has visited Egypt numerous times and written articles and lectured about ancient Egypt for many years.*

Cartouche refers to an oval or oblong that encloses a group of Egyptian hieroglyphs, typically representing the name and title of a monarch.

What's in a Name?

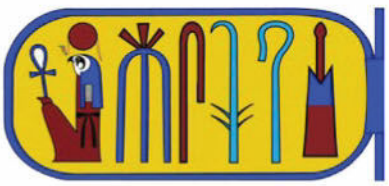
by David Pepper | illustrated by Floyd Chapman

Pharaohs in ancient Egypt had five names: a birth name, a throne name, a Horus name, a Nebty name, and a Golden Horus name.

The name Ramses, *Ra-mesu* in the ancient Egyptian language, means "born of the sun god Re." Re (also spelled Ra) was the principal sun god of the ancient Egyptian people. Eleven kings of Egypt were given the name Ramses at birth. Although all were called Ramses, we can tell them apart by looking at the throne name of each—that is, the name adopted by a king when he was crowned.

A pharaoh's two principal names—his birth name and his throne name—were usually written together on temple and tomb walls. The hieroglyphs used to spell these names could be written vertically or horizontally, and it was the custom to encircle them with a loop. This loop, known as *shen,* represented eternity and told all that the name of the king would live on forever. Modern Egyptologists call the encircling loop a cartouche.

Ramses III's Birth Name



Ra mes (s) su heka Iunu
(born of Re) (Ruler of Iunu – city of Heliopolis)

The hieroglyph *sa Re,* meaning "son of Re," is also usually written in front of the king's birth name cartouche.

sa-Re
(son of Re)

Ra-mes-su heka-Iunu
(Ramses, ruler of Heliopolis)

Ramses III's Throne Name

Re user Maat (powerful is Re's justice) ***mery Amun*** (beloved of Amun)

Maat was the ancient Egyptian goddess of justice and cosmic balance, and Amun was the chief god of the Egyptian empire. *Nesu bity,* indicating king of Upper and

Lower Egypt, is written in front of the throne name cartouche.

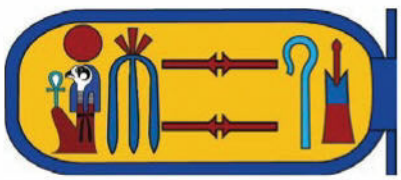
nesu-bity (king of upper & lower Egypt)

User-Maat-Re Mery-Amun (Powerful is Re's justice, beloved of god Amun)

Since ancient times, the *swt* plant (pronounced "suit") stood for Upper Egypt, and the bee or bit (pronounced "beet") symbolized Lower Egypt.

Sometimes the king is also referred to as the "good god" (*ntr nfr* =) or "lord" (*nb* =). These titles are a tribute to the king's role as a "living god."

In many tomb scenes, Ramses' cartouche has a slightly different spelling. Egyptian hieroglyphs represent phonetic sounds, so alternative symbols can sometimes be used, when they have a similar sound. It is kind of like substituting a "z" for an "s" in Susanne/Suzanne. It must also be noted that the ancients often arranged these hieroglyphs in an artistic fashion.



Ra ms z z heka Iunu

(Ramses) (ruler of Heliopolis)

The other three names adopted by most of the pharaohs were not encircled by a cartouche, thus making them much more difficult to spot on tomb and temple walls.

Ramses III's Horus Name

The god Horus was honored as the protector of the king and represented by a falcon. Horus was master of the skies, and worship of him led to an all-seeing eye, called the *Wadjet* eye. The third name, the Horus name, is used by the king to show he is the earthly representative of the sky-god Horus. Ramses III's Horus name was *Ka-nakht-aa-nesyt,* meaning "the great bull, great of kingship."

Eye of Horus

Horus

Ramses III's Nebty Name

The fourth name is the *Nebty* or Two Ladies name. It declares to all that the king is the ruler of both Upper and Lower Egypt. The first of the ladies, *Nekhbet*, is the vulture goddess of Upper Egypt; the second is *Wadjet*, the cobra goddess of Lower Egypt. The two goddesses each rest on a basket. Ramses III's Nebty name was the tongue-twisting *Wer-hebu-sed-mi-tatjenen* ("great of Sed festivals like the god Tatjenen").

Nebty – Two Ladies

Ramses III's Golden Horus Name

This fifth and last name depicts the god Horus standing on the symbol for gold. The Egyptians considered gold "the flesh of the gods." Ramses III's Golden Horus name was *User-renput-mi-Atum* ("rich in years like the god Atum").

Golden Horus

by Louise Chipley Slavicek

The Varna Gold

In 1972, archaeologists excavating a necropolis (large cemetery) in southeastern Europe made an amazing discovery. They uncovered a huge trove of gold jewelry, as well as other gold objects, all dating back to the fifth millennium b.c.e. The expertly crafted objects came to be known as the Varna Gold, because they were found near the present-day city of Varna in Bulgaria.

More than 3,000 gold objects have been recovered from the cemetery thus far. Three quarters of these precious artifacts, however, were found in just four graves. This fact particularly intrigues archaeologists, who have since concluded that the people buried there must have belonged to a highly stratified society. In such a community, groups of people are ranked in a sort of pyramid. The select few at the top possess most of their civilization's rewards, including wealth and political power. The man in the grave archaeologists numbered as 43 was probably the highest-ranking individual in his community, because his burial contained the most gold objects. Researchers speculate that he was a king, because he was buried with a gold-handled scepter or rod, a traditional symbol of royal authority.

Since its discovery almost 50 years ago, the find has had the distinction of containing the world's oldest processed gold. It may soon lose that honor. In August 2016, archaeologists excavating a village near Pazardzhik in Bulgaria discovered a miniscule gold bead that measured just an eighth of an inch across. Some researchers think it could be 200 years older than Varna's gold artifacts, but are still trying to determine the tiny ornament's exact age.

CARTOUCHES TELL ALL!

Starting with the first kings of Egypt, the names, deeds, and portraits of each pharaoh were carved onto temple walls. Often shown with their wives and sons, many of these larger-than-life inscriptions can still be seen today. The wall painting of Ramses III at right, from his tomb (see pages 42–46), includes his birth name and his throne name written in hieroglpyhs. Can you see them? ***Hint: Look at the cartouches in the upper left corner.***

Make a copy of the hieroglyph chart on page 56. Keep it with you as reference when you are reading about ancient Egypt. Look especially for cartouches, and try your hand at reading them.

Note: A hieroglyph that has a seated person with a crown or other headgear indicates that the person is a god or goddess, rather than a regular person.

LET'S GO dig-GING

by David Pepper | illustrated by Floyd Chapman

Reading Hieroglyphs

To learn the Egyptian language and its hieroglyphic writing system, you start by learning the 24 "letters" of the Egyptian alphabet (one sound per letter).

These "letters" can be written, as well as read, either left to right or right to left. To tell which way, look at the direction the characters—that is, the people, animals, and symbols—face. No extra space is used to indicate the end of a sentence. Rather, the ancient Egyptians added a little picture, called a determinative, after each word to show that the spelling of the word ended and to give a hint of what the word referenced. For example, the determinative showing a pair of feet described the end of the word for walking or running. Another example is the ancient Egyptian word for "woman," *st* (pronounced "set"). The Egyptians followed it with a little pictogram of a woman. The picture indicated that the spelling of the word was complete and that the letters *st* were not part of the next word.

WOMAN = *st* =

Like many other ancient languages, the ancient Egyptians did not write out their vowels (*a,e,i,o,u* sounds). So, when you see a word with two letters—*pr,* for example, which means "house"—you need to insert a vowel to be able to pronounce it. In this case, Egyptologists agree that the vowel "e" should be inserted. Thus, *pr* is pronounced "per" (sounds like "pear").

HOUSE = *pr* =

When hieroglyphic writing first began, each sound had its own symbol. For example, □ represented the sound of a "p"; and ⬭, the sound of an "r." But, as time went on, the Egyptians began to use symbols which represented two sounds. We call these symbols bi-literals. (Later, the Egyptians had symbols that represented three sounds, called tri-literals.) An example is the "ms" symbol, *ms* = pronounced "mess," as in Ra-ms-s.

RAMSES = *Ra ms ss* =

Now, you're ready to start writing hieroglyphs! Begin by writing your name (use the chart at right). Next, practice writing sentences. Then you can advance to using bi-literals and tri-literals. Once you have mastered these, you can start learning how to place your hieroglyphs artistically. Have fun!

	A	Vulture
	B	Foot
Use "S" or "K" based on sound	C	Basket
	D	Hand
	E	2 Reeds
	F	Viper
	G	Pot Stand
	H	Rope
	I	Reed Leaf
	J	Cobra
	K	Basket
	L	Lion
	M	Owl
	N	Water
	O	Wheat
	P	Stool
	Q	Hill
	R	Mouth
	S	Folded Cloth
	T	Loaf of Bread
	U	Quail Chick
	V	Viper
	W	Quail Chick
	X	Basket Folded Cloth
	Y	2 Reeds
	Z	Bolt

ART-I-FACTS

Offering Table

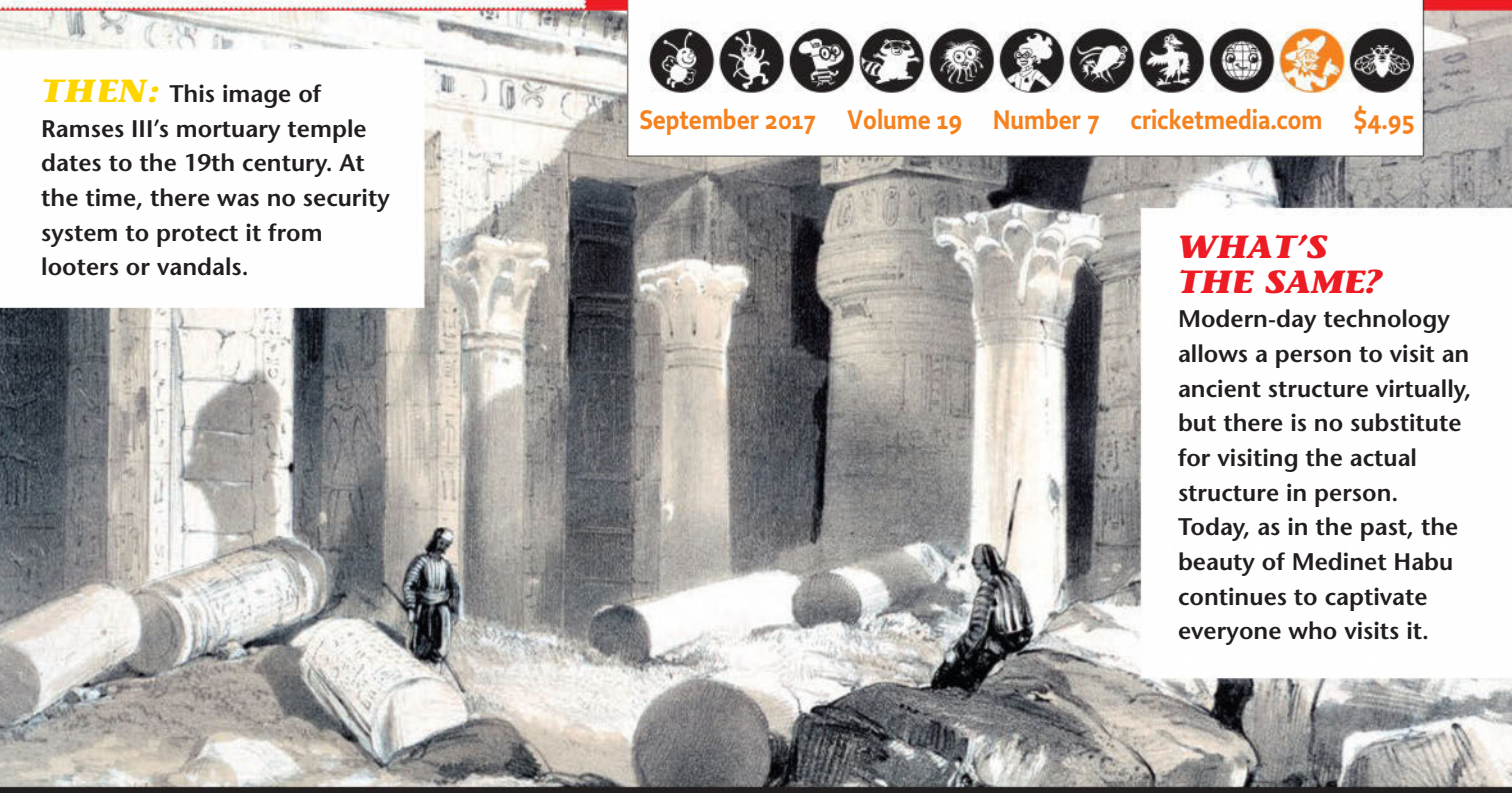
This offering table was discovered at Medinet Habu, Ramses III's mortuary temple (see pages 18–23). The main purpose for building Medinet Habu was to ensure that the king's cult would continue after his death. This mortuary cult, as the practice is known, consisted of donations offered to the king after his death. The ancient Egyptians believed that the dead continued to live in the afterlife in various supernatural forms and, as such, they needed food, drink, and equipment to sustain themselves. Mortuary cult donations, which usually consisted of bread, dead birds, cuts of meat, and jugs of beer, were presented to the dead at their mortuary temples or chapels. People would visit the king's mortuary temple, especially during festivals, to give offerings to the king so that he could continue to live in the afterlife. Another reason the offerings were made was to show eternal respect.

Many royal wives and other important people were also allowed to build chapels for their own mortuary cults. These would often have offering tables carved out of stone. Shaped to resemble water basins, they were inscribed with offerings. Visitors to these temples did not have to bring actual offerings, but could, instead, pour water over the offering table. The Egyptians believed that the water would magically activate the images, sending the offerings to the dead in the afterlife. Around the edges of the table, hieroglyphic offering spells and passages from the Pyramid Texts were inscribed to ensure delivery of the offerings to the table's owner.

—Julia Troche

THEN & NOW

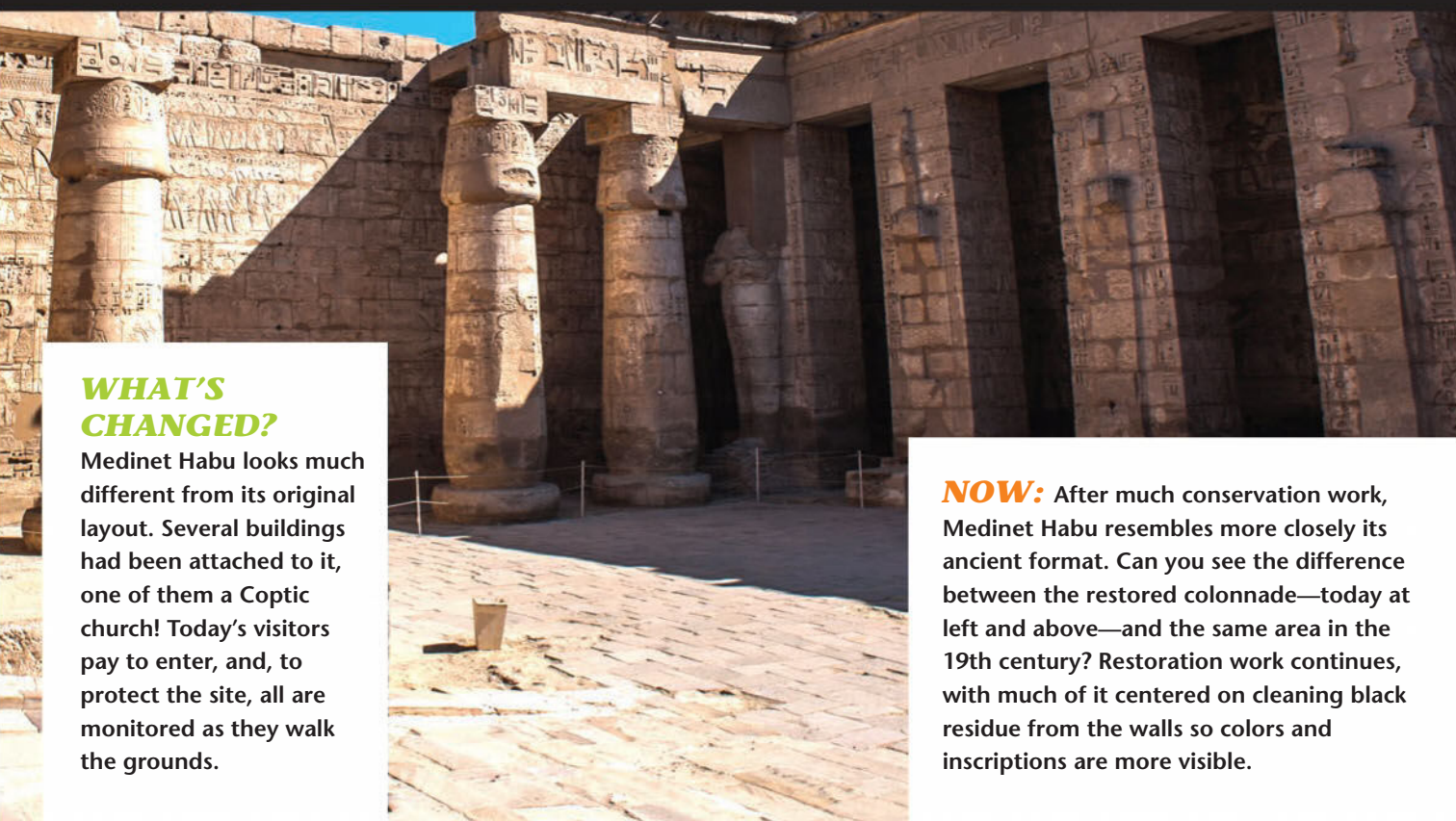
September 2017 Volume 19 Number 7 cricketmedia.com $4.95



THEN: This image of Ramses III's mortuary temple dates to the 19th century. At the time, there was no security system to protect it from looters or vandals.

WHAT'S THE SAME?

Modern-day technology allows a person to visit an ancient structure virtually, but there is no substitute for visiting the actual structure in person. Today, as in the past, the beauty of Medinet Habu continues to captivate everyone who visits it.



WHAT'S CHANGED?

Medinet Habu looks much different from its original layout. Several buildings had been attached to it, one of them a Coptic church! Today's visitors pay to enter, and, to protect the site, all are monitored as they walk the grounds.

NOW: After much conservation work, Medinet Habu resembles more closely its ancient format. Can you see the difference between the restored colonnade—today at left and above—and the same area in the 19th century? Restoration work continues, with much of it centered on cleaning black residue from the walls so colors and inscriptions are more visible.